

THE JOURNAL OF THE MUSICAL HOME EVERYWHERE

# The ETUDE MUSIC MAGAZINE

Price 25 Cents

SEPTEMBER 1927

\$2.00 a Year



THE MUSICAL ARGOSIES





# SOUSA—

## Advises Young America

### "Make the School Band or Orchestra"

"FOR a bigger, better future in any career you choose, learn to play some instrument; join the school band or orchestra."

This important advice comes direct from America's premier bandmaster and "march king," John Philip Sousa.

"Music, as a career itself, is now one of the best paid and highest respected professions," continues Mr. Sousa. "However, if you prefer to be a banker, merchant, school teacher, engineer, musical ability will carry you through school and give you a satisfaction that lasts throughout life."

Begin now to

Choose a Conn instrument—*easy playing, perfect in mechanism, true in scale, beautiful in tone*—and you will make rapid progress. Conns are choice of the world's great artists.

Sousa himself endorses Conn instruments as the best, and uses them in his famous concert band. The great bandmaster says: "*I consider that complete equipment of Conn instruments enhances the musical value of any band at least 50 per cent.*"

**FREE TRIAL, EASY PAYMENTS.** Conn is the only maker of every instrument used in the band. You may examine any instrument free, and receive complete literature and details of trial and payment which interests you.

**C. G. CONN, Ltd.,** Conn Bldg.  
Elkhart, Indiana

**Mail  
Coupon**

#### Conn-tacts

Twenty-nine states now have laws calling band tax laws, permitting communities to make levy for the support of a band. Does your state one of these? It should be. Write to C. G. Conn, Ltd., for advice and help in this important matter.

"No longer considered freaks or 'long-haired' for boys to learn music. They fight for places on the school band as earnestly as they compete for places on the football team."  
—Sousa.

Every child is capable in greater or less degree of learning music and having his or her life enriched by it. If you can whistle or hum a tune, beat time with the band, you have the beginnings of talent.

In various school tests, music students have been found mentally superior. Musical training will also help you to get ahead in life.

Rotary, Kiwanis, Lions, and other service clubs find great opportunities in sponsoring bands, orchestras, or drum corps for communities, scouts, schools, Legion Posts. Conn's band service department will gladly advise and assist, without obligation. Correspondence invited.

School Music Supervisors, School Board members, Superintendents and teachers interested in the possibilities of a school band or orchestra should write to C. G. Conn, Ltd., for information on how to start. Organization and financing plans developed by long experience which insure success will be detailed, gladly.



C. G. CONN, Ltd.,  
Conn Bldg., Elkhart, Ind.  
Send literature and details of trial offer on  
(Instrument) \_\_\_\_\_  
Name \_\_\_\_\_  
St. or R.F.D. \_\_\_\_\_  
City \_\_\_\_\_  
State, County \_\_\_\_\_

CULTIVATE YOUR MUSICAL "BUMP" WITH A CONN INSTRUMENT

#### Factory Branch Stores

New York, Strand Theater Bldg.  
Detroit, 47th St. at Broadway  
Portland, 1431 Broadway Ave.  
Portland, 11th & Alder Sts.

Chicago, 62 E. Van Buren St.  
New Orleans, 125 Carondelet St.  
Seattle, 1613 Third Ave.

Boston, 16-18 Providence St.  
Atlanta, 62 North Broad St.  
Mobile, 5 St. Emanuel St.

Kansas City, 1011 McGee St.  
Tacoma, 207 S. Ninth St.  
Oakland, 531 16th St.  
Peoria, 116A South Adams St.

San Francisco, 47 Kearny St.  
Vancouver, B. C., 324 Hastings St. W.  
Baltimore, 406 N. Howard St.



# CLAYTON F. SUMMY CO.'S OFFERING OF STANDARD MATERIAL FOR THE EARNEST TEACHER OF MUSIC

For DEVELOPING TALENT; for AWAKENING MUSICAL PERCEPTION; for ENLISTING and RETAINING THE CHILD'S INTEREST; for LAYING AN INTELLIGENT FOUNDATION FOR FUTURE MUSICAL GROWTH

## THE VERY FIRST LESSONS AT THE PIANO

By Mrs. Crosby Adams..... .90  
A Pioneer book in the new Music Education. Awakens and holds the child's interest from the very beginning. Standard with thousands of successful teachers.

## MIDDLE C AND ITS NEAR NEIGHBORS

By Elizabeth Blackburn Martin..... .60  
Piano Instruction particularly designed for young beginners. Notes introduced by their relation to Middle C. Elementary problems introduced through the medium of little melodies, the value of which are further enhanced by attractive words and illustrations. A New book which has received many notable endorsements.

## FROM THE VERY BEGINNING

By Phyllis Lucy Keyes..... .60  
Concerned with the teaching of the Big Staff and Keyboard. Establishes a working understanding of all the simpler rhythms; of fingering, accidentals and of the pedals. Suitable for Sight Reading.

## ALTHEA'S SAMPLER

By John Mokrejs..... .60  
A music "primer" for very young children. Ingenious and interesting method of introducing regular piano problems. Includes the study of Notes, Note Values, Rhythm; teaches the Fundamental Harmonies, Positive and Relative Pitch; Melody Making.

## THE CHILD AT THE PIANO

By Meda Zarbell Steele..... .75  
First Steps in Musicianship. Study of the Staff and Keyboard, Rhythm, Ear-Training, Theory and Technique. Presented through the medium of melodious little pieces.

## IDEAL LESSONS FOR CHILD TRAINING IN PIANO STUDY

By Kathleen Air..... .50  
An Outline of Instruction.

## FINGER SONGS FOR THE PIANO

By Edna M. Densmore..... .60  
Melodies for Daily Sight Reading.

## FINGER SONGS OF THE WOODS

By Pearl Marie Barker..... .60  
Tone Pictures for Practiced Sight Reading.

## FINGER SONGS FOR TWO

By Helen Gilmore..... .50  
Duets.

## SONGS FOR ARM AND FINGER RELAXATION GAMES

By Marie E. Briel..... .60  
Rhythmic Exercises for the Development of the Arm and Finger Muscles. The above five books form a Course for Class Work in Piano Instruction. A Plan of Fundamental Training that is Practical and Definite. "Ideal Lessons" is equally adaptable for other Music Books used for Piano Instruction. The Books of the Series, originally written in demonstration of the "Ideal Lessons" are equally desirable for use with any other modern teaching plan.

## FIRST MELODIES FOR THE PIANO

By Lillian Sara Jackson..... .75  
For Teacher and Pupil. Single Melodies for the pupil—rhythmic background of harmonies for the teacher. Awakens artistic feeling. Develops musical hearing.

## TONE PICTURES FOR THE BEGINNER

By Buena Carter..... .75  
Graded Material for the Piano, with Words. Artistic melodies for the introduction of early problems. Planned and written to provide material of consistent progression for first piano work.

## PRELIMINARY STUDIES FOR THE PIANO

By Mrs. Crosby Adams..... .30  
A book of Elementary preparation for piano playing. Introducing the Grand Staff, Recognition of Pitch in preparation to Ear Training, Fundamental Finger Technique, Keyboard Scope, Position at the Piano, etc. Precedes "Graded Studies" or, for the little beginner—"The Very First Lessons at the Piano."

## MUSIC READING BOOK

By Mrs. Crosby Adams..... 1.00  
Distinctive melodies with words, for Sight Reading and First Memorizing. Simple Keys—Variety of Rhythms. Encourages the creative faculty.

## HOME STUDY BOOK FOR BEGINNERS

By Mrs. Crosby Adams. Parts 1 and 2..... Each .40  
For rudimentary work between lesson periods. Practice in Sight Reading, Writing of Music Characters, First Steps in Melody Making, etc.

## WORK AND PLAY BOOK

By Mrs. Crosby Adams..... .75  
Elementary work in Transposition. Space provided for the transposing of a given melody into all the Major keys. Includes exercises in Key Naming, practice in Scale and Triad writing in Major and Minor mode, simple Two, Three and Four-Part Writing, etc. "Work"—by a principle. "Play"—its result.

## PEDAL STUDIES

By Mrs. Crosby Adams..... 1.00  
When and How to Pedal. Stating the principle of the proper use of the pedals and how to apply it. Establishes the relationship between the Ear and the Pedals.

## THE LITTLE HANON

By Robert J. Ring (S. E. No. 100).... 1.00  
Elementary Technique for Beginners. Covering all elementary finger movements. Diatonic progression of exercises relieves all drudgery. Preparatory to "Hanon, Virtuoso Pianist."

## EXERCISES FOR HAND EXPANSION

By Robert J. Ring (S. E. No. 125).... 1.00  
Carefully planned exercises that will assuredly increase the span of any hand to a perceptible degree. Complete relaxation provided after each expansion exercise. A training that promotes ease in meeting any pianistic difficulty. Adapted to all types of hands—usable in all grades.

## THE QUEER LITTLE HOUSE OF LINES AND SPACES

By Elizabeth Blackburn Martin..... .60  
A Note Spelling Book. Teaching of the Note Names and Letters made easy by "playing house" with King Bass and King Treble and their families. An entertaining, yet exceedingly practical process.

## PRACTICAL SCALE BUILDER

By Robert J. Ring..... .25  
Promotes Constructive Knowledge of Scales, both Major and Minor. Teaches the pupil to think, write and recite Scales. Each page a Chart for written work.

## THE MUSIC STUDENT'S SPELLING BOOK

By Mrs. Crosby Adams..... .60  
Preparatory work for establishing skill in Sight Reading. Presents the clefs as a UNIT—one Big Staff, Union of Eye Training and Ear Training.

## STUDIES IN SIGHT READING FOR THE PIANO

By Mary Frances Frothingham..... .75  
Thorough and Systematic. Trains the eye to a quick Perception of Keyboard and Staff Relations. Teaches an active observance of all other details concerned with proficient Sight Reading.

## LESSONS IN SIGHT READING

By John Mokrejs..... .75  
Direct and Simple. Promotes the maximum in accuracy. Provides a working principle.

## LESSONS IN RHYTHM

By John Mokrejs..... .75  
Teaches how to consciously feel and scientifically understand Rhythm.

## SYNTHETIC SERIES

By Florence A. Goodrich  
Volume 1 (S. E. No. 11)..... .75  
Volumes 2 and 3 (S. E. Nos. 12 and 13)..... Each 1.00  
Constructive Analysis of Music Composition. A Plan of Intelligent Memorizing developed through the Study of the Harmonic Structure of each piece. Volume 1 is the elementary presentation and Volumes 2 and 3 follow in logical order.

## PIANO TECHNIC FOR CHILDREN

By Julia Lois Caruthers..... 2.50  
A recognized work on the subject of the First Technical training practiced away from the piano. Includes all the accepted standards of technical exercises. All exercises illustrated and accompanied by songs and rhymes.

## HOW TO TEACH PIANO TO THE CHILD BEGINNER

By Louise Robyn..... 1.50  
A Practical Plan of Teaching very young children to play the Piano. How to Hold Interest—How to Present Problems—How to Accomplish Results. Scientific Principles based on successful teaching experience.

## MUSIC EDUCATION

By Calvin B. Cady  
Volume 1..... 1.25  
An Outline of the Educational Processes.

Volume 2..... 1.80  
Teachers' Material. Illustrates Principles and Processes.

Volume 3—First Home Studies for Ten Fingers. Book 1..... .75

Books 2 and 3..... Each .50  
Expressive Melodies for the development of Processes outlined.

These volumes treat of the underlying fundamental principles of music and their final expression in melodic utterances and performance. Encourages and directs creative work—an important element in music awakening. Appeals to the inherent musical instinct. Leads the musical intelligence to active power and beauty of expression.

## VIOLIN BOW TECHNIC

By Henry Hoaré..... 1.50  
A complete treatise of the Bow. Systematic exposition—clear and concise in presentation. Covers every fundamental principle essential to the Technique of Violin Bowing. Suitable for Beginners or Advanced Pupils.

## GRADED STUDIES

Compiled by Mrs. Crosby Adams  
FOR NATURAL MUSIC DEVELOPMENT, NORMAL MUSIC PROGRESS AND ARTISTIC ACCOMPLISHMENT

7 Books for Two Hands, Grade 1 to 5..... Each 1.00

3 Books for Four Hands, Grade 1 to 3..... Each 1.00

A Universally Recognized Series of Graded Piano Work. Containing everything necessary for a Complete Musical Development.

## Harmony for Beginners and Advanced Students

## ELEMENTS OF HARMONY

By Emil Barth..... .40  
A most practical work-book covering the first elements of harmony.

## PRELIMINARY STUDIES IN KEYBOARD HARMONY AND TRANSPOSITION.... .40

## KEYBOARD HARMONY AND TRANSPOSITION. Vols. 1 and 2..... Each .40

By Anna Heuermann Hamilton  
An exceptionally clear and practical presentation of the subject. Widely accepted and used.

## HARMONY AND ANALYSIS

By Kenneth Bradley..... 2.00  
One of the Standard works.

## HARMONIC MATERIAL AND ITS USES

By Adolf Weidig..... 3.00 plus postage  
The really outstanding and important work on the subject published in recent years. The Study of Harmony presented in a series of applied lectures, exhaustively treated.

## CONSTRUCTIVE HARMONY AND IMPROVISATION

By Clare Osborne Reed..... 1.50  
A NEW work that is the outgrowth of years of experience and preparation. A natural method of the study of Harmony: Hearing—Analysis—Creative. A book that correlates the study of Harmony with the regular piano lesson.

THE MUSIC STUDENT'S LESSON RECORD, by Leola Arnold, THE TEACHER'S LOOSE-LEAF JOURNAL LEDGER and THE MARLEY MUSIC LESSON REPORT CARD are indispensable UTILITIES for the Music Teacher

CLAYTON F. SUMMY CO., Publishers

429 S. Wabash Ave., Chicago, Ill.

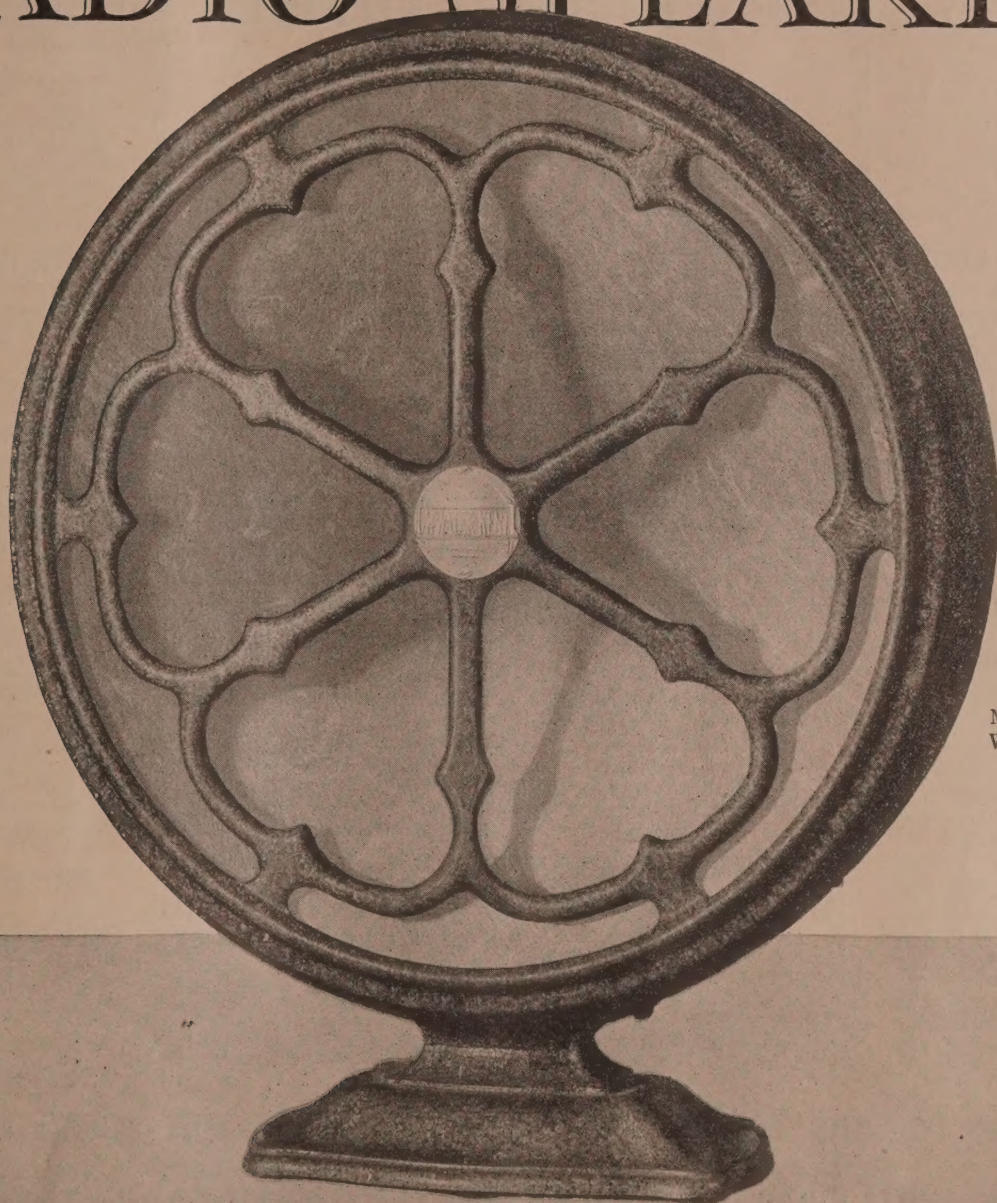






# ATWATER KENT

## RADIO SPEAKER



MODEL E SPEAKER  
With 9 feet of flexible cord.

**\$30**

You are cordially invited to prove for yourself the superiority of this new Radio Speaker

Model E is the new Radio Speaker which represents nearly three years' study in the laboratory which developed the famous Atwater Kent ONE Dial Receivers. Here is real perfection in tone and appearance.

Model E Radio Speaker has a new type of vibrating unit, sensitive to the least tonal vibration. A new method of cone suspension transmits even the most elusive impulses to be heard into audible sound. The entire range of musical tones, from the lowest to the highest, is covered faithfully and clearly.

If you are buying a receiving set, here is the Speaker with which to match it. If you already have radio, try the Model E and exult in the improvement—and the moderate price.

EVERY SUNDAY EVENING: The Atwater Kent Radio Artists bring you their summer program at 9:15 Eastern Daylight Time, 8:15 Central Daylight Time, through:

WEAF . . . . . New York	WGN . . . . . Chicago	KSD . . . . . St. Louis
WEEL . . . . . Boston	WCAE . . . . . Pittsburgh	WWJ . . . . . Detroit
WRC . . . . . Washington	WGR . . . . . Buffalo	WCCO . . . . . Mpls.-St. Paul
WSAI . . . . . Cincinnati	WOC . . . . . Davenport	WGY . . . . . Schenectady

Write for illustrated booklet telling the complete story of Atwater Kent Radio

ATWATER KENT MANUFACTURING COMPANY

4719 Wissahickon Ave. A. Atwater Kent, President Philadelphia, Pa.

Prices slightly higher from the Rockies West, and in Canada



MODEL 35, six-tube, ONE Dial Receiver; gold plated ship-model name plate. \$65.



MODEL 30, six-tube, ONE Dial Receiver. Solid mahogany cabinet. \$80.



MODEL 33, six-tube, ONE Dial Receiver. Antenna adjustment device. Unusual selectivity. Solid mahogany cabinet. \$90.



## Latest Numbers

## SCHIRMER'S LIBRARY of MUSICAL CLASSICS

THE world-famous American Edition of the great Masterworks of Music. The 1500 volumes already published include: **Vocal Music** (Songs, Duets, Methods, Studies, Exercises); **Violin Music** (Solos, Duets, Methods, Exercises); **Chamber Music**; **Organ Music**. Edited by eminent musicians.

Send for Complete Catalog

- 1487 Bach. Sonata No. 3 in E, for Violin and Piano.....net .85  
 1508 Chopin. Rondo for two Pianos (Four Hands), Op. 73.....net 1.00  
 1509 Beethoven. Ecossaises (Arr. for Concert use by Busoni).....net .50  
 1510 Brahms. Trio in C-minor, Op. 101. (Adamowski).....net 2.00  
 1513 Tartini. Variations on a Gavotte by Corelli. Violin and Piano.....net .75

## DILLER &amp; QUAILE BOOKS

Angela Diller—Elizabeth Quail

This very popular Series has two objects: To provide, in the earliest stages of the child's piano study, material of permanent value, which shall serve as a basis for the development of his taste. This material consists of folk-tunes and classic compositions. To provide a plentiful selection of pieces of real musical interest so carefully graded, both musically and technically, that the child is stimulated, but not overtaxed.

## MINIATURE TRIO, No. 1

For Piano, Violin (or Clarinet) and 'Cello. By Alfred Hill.

- Without Clarinet.....net 1.50  
 Clarinet Part, extra......30  
 Will be eagerly welcomed by Schools and Amateurs; easy, yet musically.

## ZEPHYRS from MELODYLAND

By C. W. KROGMANN, Op. 15

A new edition of this very popular set of twelve easy and tuneful little pieces, in a variety of keys and tempos; exemplifying many fundamental elements of touch and technique. Each number bears an appropriate stanza, which, in many instances, can be sung to the music. An exceptionally interesting and varied collection of first-grade pieces, so well and favorably known that detailed descriptions are unnecessary.

Each, net .30 except No. XII net .40

The twelve compositions, as described above, complete in one volume. net \$1.00

The Same, arranged for Violin and Piano by C. Grün, complete in one volume. net \$1.00

The Same, arranged for Four Hands, one Piano, complete in one volume. net \$1.00

The Same, arranged for Violin, 'Cello and Piano, complete in one volume net \$1.50

For one piano, six hands; Nos. I, IV, VII, X, each 40 cents, and No. XII, 50 cents.

## MASTER SERIES FOR THE YOUNG (PIANO MUSIC)

In 12 Volumes. Selected and Edited by EDWIN HUGHES

This unique Series gives the young pianist an assortment of fine material from the master composers for the piano. It fills a long-felt want in educational piano music. It is virtually a miniature Schirmer's Library of classical piano music. Each volume is a simple, reliable and progressive introduction to the individuality and characteristic style of the master in question. Every composition was written especially for the piano. All are here given in their original form. Carl Engel has written a delightful biographical and esthetic introduction to each volume. The masters represented are: Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Chopin, Grieg, Tchaikowsky.

Complete Descriptive Booklet on Request

## "WHILE THEY ARE YET YOUNG"

Juvenile Piano Collections

A series of twenty-six Juvenile Piano Collections which may be used as supplementary material to any Piano Method. Invaluable to Supervisors, Kindergarten teachers, and all teachers of children.

Complete Illustrated  
 Descriptive Catalog  
 Sent on Request

This SERVICE has been established for the benefit of those TEACHERS and ARTISTS located where the selective services of a Music Dealer with adequate stock are not available

# SCHIRMER

## Special Individual Service to TEACHERS and ARTISTS

What does it cost you to join?  
 NOTHING!

What does it offer?

The most complete and careful mail-order service ever conceived for music teachers

THE announcement of a more scientific adjustment of your individual problems and our facilities for your service.

unsurpassed advantages for manipulating large stocks either of American or foreign publications.

## Fast Service

A post-office employee is stationed in our Mailing Department. He assorts the outgoing mail after which it is taken directly on board the train. This frequently saves hours for our clients and helps us to be the "Neighborhood Music Store of the Nation."

## Discounts

We offer discounts to teachers, artists and schools of music.

## The Personal Factor

We have briefly related some of the more significant features of our Teacher and Artist Service as it functions generally. If you are interested in expanding your work or developing some ideas, we should very much like to help you.

## Location

We are in the heart of the world's greatest music market. We enjoy

If you think that possibly we can help—we will send you a questionnaire. Your answers will be carefully analyzed and anything that we can do for you in the line of supplying information or material will always be the result of a methodical study of your particular case.

Send for Brochure containing complete information in detail

## THE FIRST ENSEMBLE

By FRANZ BORNSCHNEIN

Twelve Easy Ensemble Pieces. Foundation material for the violin-groups of school orchestras. Suitable for one or more 1st violins with piano; 1st and 2nd violins, 1st, 2nd and 3rd violins, 1st, 2nd, 3rd and 4th violins with or without piano.

Score (including Piano Parts).....net .75  
 1st, 2nd, 3rd or 4th Violin Parts (single or in quantity) each.....net .25

## HAZEL GERTRUDE KINSELLA'S WORKS

The great success of the Kinsella books and pieces is due to their undoubted practicality. All of the principles they embody are the result of careful experimentation in the composer's own activities. These works are recommended by supervisors in the public schools.



## MASTER SERIES FOR YOUNG ORCHESTRAS

In 12 Studies. Selected and Edited by VICTOR L. F. REBMANN

At last! Worthwhile music that young orchestras can play, adapted to any combination of instruments. An extensive system of cues and cross-cues insures effective rendition by small and unconventional combinations of instruments. **Saxophone Parts are included.** The full orchestra score which accompanies each suite is a veritable text-book on orchestration. The masters represented are: Schumann, Bach, Grieg, Weber, Handel, Mendelssohn, Beethoven, Schubert, Haydn, Mozart, Tchaikowsky, and in the Suite of Classic Dances—Couperin, Krebs, Gluck, Grétry, Mattheson, Rameau.

Write for Complete Descriptive Pamphlet, Prices and Special Offer

## Latest Numbers

## SCHIRMER

## SCHOLASTIC SERIES

A new series of copyrighted material for Vocal and Instrumental Study—from the very easiest to the most difficult. In order to make this Series as comprehensive as possible, the cooperation of eminent pedagogues of all countries has been enlisted to contribute new works to it.

Send for Complete Catalog.

- 196 Suzanne Joachim-Chaigneau. New Values in Violin Study. net .60  
 An important work by Joachim's daughter; highly praised by Kreisler, Capet, and other authorities.  
 197 Preyer. Five Easy Staccato Studies. For Piano.....net .60  
 198 Walther. The Saltato. A Neglected Phase of Violin Technique. This new book teaches how to master successfully the performance of the "bounding bow".....net 1.00  
 200 Scarmolin. Five Melodious Studies for the Development of the Weaker Fingers. For Piano net .75  
 201 Jubb. Rhythm and Melody. Rhythmical Exercises and Pieces for 1st and 2nd Year Pupils (Piano).....net .75  
 202 Wohlfarth-Grille. Twelve Emotional Studies. For the Development of Feeling and Expression.....net 1.00

## RHYTHM IN MUSIC

New Book by GEORGE A. WEDGE

Clears up the mystery of this, the most vital element of music. Furnishes material for developing and keeping a strict "pulse" and the performance of rhythms—simple, complex, and combined. net \$1.50  
 Complete Descriptive Wedge Booklet on Request

## NEW VIOLIN WORKS

A Series of First-Position Pieces. Helen Dallam. Complete Descriptive List on Request.  
 Student Concerto. August Nöck. Colors, Tunes and Rhymes for First Violin Study. Rebecca Richards. Melodious Studies in the First Position. Melodious Foundation Studies. Melodious Double-Stops. Josephine Trott. "Little Violinist at Home." (Six Violin Pieces on Open Strings. Interesting Piano-Part and Varied Rhythms.) Gail Ridgway Brown. net .75  
 Detailed Descriptions of all on Request

## NEW PIANO WORKS

Spelling Music (A Set of Very Easy Pieces). A. Louis Scarmolin. Fun at the Piano. Frederic Groton. Traveling Abroad (Three Little Duets). John Duddy. Four Pieces in 6-8 Rhythm (Grades I and II). A. G. Dreisbach. Everyday Happenings (Grade II). Grace Helen Nash. First Juvenile Recital Group. Albert von Doenhoff. Detailed Descriptions of all on Request

## FORTY-TWO VERY EASIEST PIANO PIECES

Single-Note Part for Each Hand

MUSIC TEACHERS, the country over, who are unanimous in their preference for the high quality of SCHIRMER publications, have made insistent demands for piano compositions suitable for pupils in the lowest first grade. In response to this demand, we offer a list of pieces, ninety per cent. of which consist of elementary melodic lines, single-note part for each hand, and utilize both treble-clef and bass-clef.

These 42 compositions, in their extreme simplicity, link the musical value of more elaborate numbers with certain elementary technical features through the occasional use of basic rhythmic figures.

Complete Thematic Catalog Sent on Request

If not in stock at Local Dealer's, order direct

3 East 43d St., **G. SCHIRMER, Inc.**, New York

## New Epoch-Making Series 300 SCHOOL CHORUSES

ADAMIRABLY suited for the use of assemblies, choruses, and glee clubs in junior and senior public high schools, private schools, and colleges.

## SCHOOL CHORAL SERIES

Selected, Compiled and Edited by RALPH L. BALDWIN

GREAT care has been taken to make the range of the parts suitable for the secondary school period, including adolescent voices.

- 100 Four-Part Choruses—MIXED  
 50 Four-Part Choruses—MEN  
 75 Three-Part Choruses—WOMEN  
 75 Four-Part Choruses—WOMEN  
 Ask for Complete Descriptive Brochure



# Distinguished Composers and their Works

(This is the eighth of this series of informative advertisements)

H. ALEXANDER MATTHEWS - JAMES FRANCIS COOKE - JAMES H. ROGERS - P. A. SCHNECKER

Do you watch this page each month for its recording of four outstanding composers of piano music and selected lists of their compositions? It gives you an opportunity to acquire information of great value upon leading composers. Many teachers are having pupils make scrap books of the portraits and biographical notes presented.



H. Alexander Matthews

## H. ALEXANDER MATTHEWS

H. ALEXANDER MATTHEWS was born in Cheltenham, England, in 1879. His father, John A. Matthews, and his brother, J. Sebastian Matthews, are musicians and composers of excellent standing.

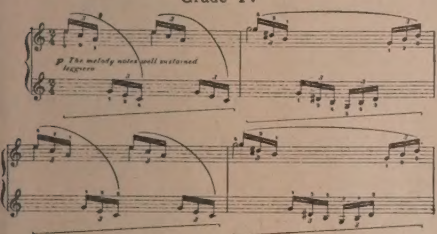
Mr. Matthews lives in Philadelphia, where he is organist of the church of St. Luke and the Epiphany and conductor of the Pennsylvania University Glee Club. His cantatas, part-songs, and organ music are decidedly meritorious and have often been awarded prizes.

### Interesting Piano Compositions by H. Alexander Matthews

CAT. NO.	TITLE	GRADE	PRICE
163	The Brooklet	IV	\$ .40
165	Valse Caprice	III	.50
164	May Morning, Scherzo	III	.30

### THE BROOKLET

No. 15163 H. ALEXANDER MATTHEWS Price 40 cents Grade IV



## P. A. SCHNECKER

P. A. SCHNECKER was born in Hessen, Darmstadt, Germany, in the year 1850. The famous singer, Mme. Emma Albani, was born in this same year, and in 1851 Vincent d'Indy was born. This information about Albani and d'Indy, though not pertinent, is interesting. Mr. Schneckner came to America in 1865. He studied in New York City with Muel P. Warren and, during the summer of 1874, at the Richter in Leipzig, and from 1872 till his death was the organist of the West Presbyterian Church, New York City.

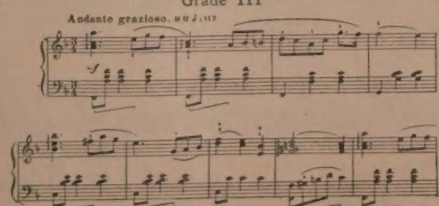
Mr. Schneckner's fine cantatas, organ music and piano music gave his name a merited lustre. Mr. Schneckner died in New York in 1903.

### Some of P. A. Schneckner's Most Appealing Piano Compositions

CAT. NO.	TITLE	GRADE	PRICE
3878	A Twilight Idyl	III	\$ .30
3846	Rustic Dance	II	.25
4234	After Sunset, Meditation	II 1/2	.40
4233	Sweet Flattery	II 1/2	.30
3843	The Woodland Chapel	II	.30
3842	On the Hillside, Pastorale	II	.25
3845	The Mill	II	.40
4230	Alhambra, Air de Ballet	II 1/2	.40
3839	The Rendezvous	II	.40
3841	In the Pavilion	II	.30
3848	The House Party	II	.30
3840	In the Fields	II	.40
3844	The County Fair	II	.40
3847	Homeward Bound	II	.40
4038	Saltarelle Caprice	IV	.40

### A TWILIGHT IDYL

No. 3878 P. A. SCHNECKER Price 30 cents Grade III



## JAMES FRANCIS COOKE

BORN in Bay City, Michigan, in 1875, and educated under the finest teachers here and abroad, JAMES FRANCIS COOKE is today one of the most prominent musicians, educators and thinkers in America. In 1907 he gave up his extensive teaching practice in New York to become Editor of THE ETUDE, and his constructive genius and indomitable energy are some of the main reasons for the present remarkable status of the magazine. Later he became President of the Presser Foundation.

Upon the death of THEODORE PRESSER in November, 1925, Mr. Cooke was elected President of the Theodore Presser Co. His songs and piano pieces have an exceedingly large sale.

Besides his musical activities, Mr. Cooke is a noted speaker, a fine linguist and an accomplished playwright.

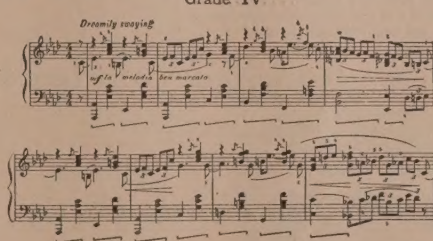
### Numbers by James Francis Cooke That Have Achieved Great Popularity

CAT. NO.	TITLE	GRADE	PRICE
23048	Sea Gardens	IV	\$ .35
8743	Forest Voices, Ballatella	IV	.40
22954	Ribbon Dance, Ballet Miniature	III 1/2	.35
23018	Keltic Dance	III 1/2	.35
11898	Rose of Andalusia, Spanish Intermezzo	III 1/2	.40
19786	An Old Portrait	III 1/2	.35
9248	Love Me, Valse Semplice	III	.50
23718	Beautiful Isle	IV	.40
23719	Fire Dance	IV	.40

The last two compositions are the first numbers issued in Mr. Cooke's new suite, "Italian Lakes." "Beautiful Isle" is a melodious Valse Lente, and "Fire Dance" is a brilliant powerful number.

### SEA GARDENS

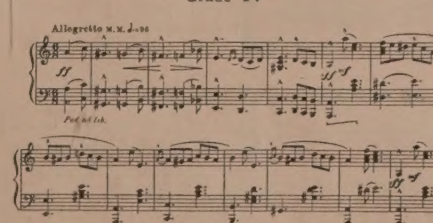
No. 23098 JAMES FRANCIS COOKE Price 35 cents Grade IV



The popularity of this composition is well deserved. Its haunting first theme suggests the beauties of the colorful submarine gardens; then there is a cello-like second theme suggestive of undulating seaweed; a dramatic third theme like the crashing surf; and then just a breath of the coral reefs of the Far East.

### FIRE DANCE

No. 23719 JAMES FRANCIS COOKE Price 40 cents Grade IV



## JAMES H. ROGERS

ONE of the really outstanding geniuses in American music today is JAMES H. ROGERS, the famous Cleveland organist, teacher, composer, critic and writer. Born in Fair Haven, Connecticut, in 1857, his musical training was pursued under such noted musicians as Clarence Eddy, Haupt, Guilman and Widor. Returning from his European studies, he located in Burlington, Iowa, where he taught music for about a year. In 1883 he moved to Cleveland.

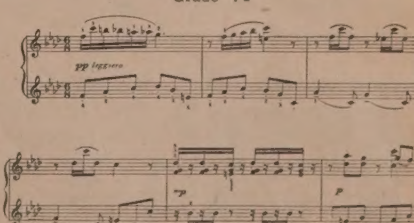
Mr. Rogers' compositions are very original and virile, and altogether "worth-while." His organ playing is brilliant, his criticisms for the Cleveland Plain Dealer authoritative, and his pedagogy is unassailable.

### Worth-While Pieces by James H. Rogers for Use in Recital and Teaching

CAT. NO.	TITLE	GRADE	PRICE
3898	Giants	III	\$ .35
12051	Little Miss Muffet	II	.25
3901	Sirens	III	.30
12052	Old Mother Hubbard	I	.25
12050	Mary, Mary, Quite Contrary	I 1/2	.25
8292	Feu Follet	VI	.40
8654	Valse Mignonne	III	.30
3897	Elves	III	.35
3900	Witches	III	.30
3899	Fairies	III	.30
12053	Little Jack Horner	II	.25
11954	Valse Revenue	V	.35
8656	Trot de Cavalerie	III	.30
13241	Dolly's Delight, Waltz	II 1/2	.25
13236	Toy Soldiers' Parade, March and Two-Step	II 1/2	.25
4256	Valse-Bluette	III 1/2	.30
12049	Four Favorites After Mother Goose, Mary, Mary, Quite Contrary, Little Miss Muffet, Old Mother Hubbard, Little Jack Horner, Complete	I-II	.50
11858	Dialogue	III 1/2	.40
13237	Dance of the Toys	II 1/2	.25
13238	Fairy Stories, Reverie	II 1/2	.30
8293	Marche Militaire	VI	.40
5160	Tarantelle	III	.45
13240	Punch and Judy Show	II	.25
13235	Jolly Teddy Bears	II 1/2	.25
5158	Serenade	III	.50
23425	Chinatown	II 1/2	.25
23424	Morris Dance	III	.25
23426	Moonlight Dance	III	.25
23427	Reel	II 1/2	.25
23428	Lyrical Study	II 1/2	.25
13239	Hobby-Horse, Galop	II 1/2	.25
11859	Marche Villageoise	IV	.40
8886	Gavotte	III	.50
8655	Capriccio	III	.25
8653	Scherzetto	III	.25
8652	Al Fresco	III	.30
8294	Aragonaise, Caprice a la Mazurka	V	.50
23746	Prelude	IV	.40
23747	Choral and Prelude	IV	.30
23748	Fughetta	IV	.30
23749	A Modern Instance	V	.35
23750	A Sentimental Waltz	IV	.40
23751	Ducks in the Pond, Barn Dance	V	.40

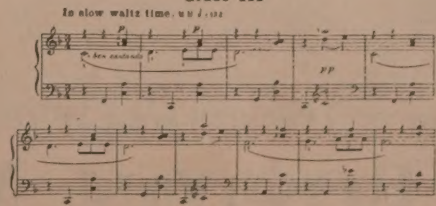
### FEU FOLLET

No. 8292 JAMES H. ROGERS Price 40 cents Grade VI



### SIRENS

No. 3901 JAMES H. ROGERS Price 30 cents Grade III



P. A. Schneckner

## THEODORE PRESSER CO.

Music Publishers and Dealers

1712-14 Chestnut St. Phila., Pa.



James Francis Cooke



TEACHERS SAY

# THEY GET RESULTS AND Pupils love to practise



THE BEGINNERS  
BOOK WITH THE  
KEYBOARD CHART  
Correlating the keys of the piano  
and the notes of the grand staff.



Price  
75  
cents

JOHN M. WILLIAMS' VERY FIRST PIANO BOOK has become the most successful beginner's book on the market. Modern in every detail it takes up step by step every item to make piano study easy and thorough.

## JOHN M. WILLIAMS' FIRST GRADE PIANO BOOK

A comprehensive and thoroughly systematic book for pupils of average age, constructed on the most modern pedagogy. Entire book written in five-finger position; therefore, "fits the hand like a glove." First pieces are made up of short phrases for pupils to think and read a sentence at a time. The pieces are accompanied by verses and beautiful drawings.

Price, \$1.00

## JOHN M. WILLIAMS' SECOND GRADE PIANO BOOK

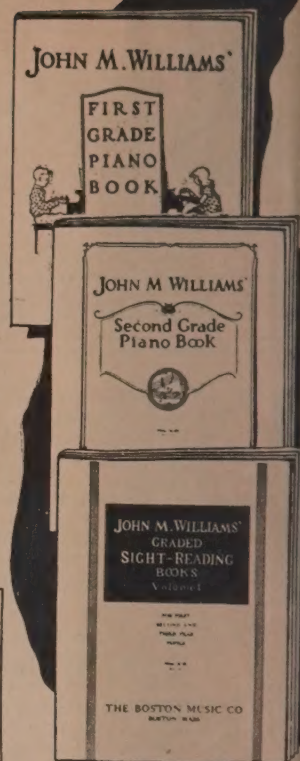
A progressive Second Grade Book in more than name only. It builds up the systematic structure begun in the First Grade Book and proceeds carefully and systematically in developing keyboard freedom, hand-position and complete relaxation. Pieces by the author and some of the leading educators are preceded by analytical remarks and preliminary exercises.

Price, \$1.00

## JOHN M. WILLIAMS' GRADED SIGHT-READING BOOK

The most important link in the chain of successful piano lessons. This thorough book takes up, step by step, two notes at a glance, three notes, four, five, six, etc. Melodies using short phrases, then vertical reading—chords, inversions and familiar melodies.

Price, \$1.00



A VERY PROMINENT TEACHER WRITES: "Your publications give American children the best musically and consequently develop better musicianship."

## 30 BETTER TEACHING PIECES WHICH YOU SHOULD INSIST RECEIVING IN YOUR "ON SALE" PACKAGE

### FOR FIRST GRADE

Arguments—Gest.....	.25
Chimes—Gest.....	.25
Ding Dong Bells—Schmitt.....	.30
Dot the Note—Cramm.....	.30
Fairy Queen Waltz—Harker.....	.35
Frog Song—Gest.....	.25
Grandfather's Clock, The—Maxim.....	.40
March of the Goslings—Woodrow.....	.30
Puddles—Gest.....	.25
Rolling Robin—Schmitt.....	.30

### FOR SECOND GRADE

Alpine Glow Waltz—Schmitt.....	.30
Bee and the Clover, The—Geibel.....	.40
Buddies—McIntyre.....	.35
Crow Story, A—Bilbro.....	.30
Hopper Toad, The—Cramm.....	.30
Indian Dance in the Firelight—McIntyre.....	.30
Just Being Happy (Triplet)—Cramm.....	.30
O Sole Mio—Di Capua.....	.35
To Grace (on the Grace-Note)—Cramm.....	.30
Water Sprites—Marschal-Loepke.....	.30

### FOR THIRD and FOURTH GRADES

Hungarian Rhapsodie No. 8—Liszt. (Edited by John M. Williams).....	1.00
In the Starlight—Hueter.....	.50
Irish Washerwoman—Sowerby.....	.40
Puck (Kobold)—Grieg.....	.30
Prancing Ponies—Schmitt.....	.40
Siesta—Hay.....	.50
Song of India—Rimsky-Korsakow.....	.40
Song of the Brook—Shackley.....	.50
Twilight—Helm.....	.35
Woodland Echoes—Friml.....	.60

## Books for Study, Recreation, Sight-Reading and Collections Teachers are Proud to Teach

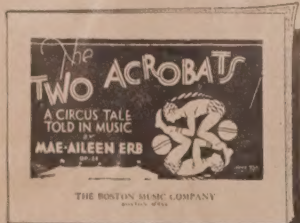
Bach for Beginners—Vincent. Bk. I.....	.75
Bach for Beginners—Vincent. Bk. II.....	.75
Musical A B C's—Marston.....	.75
The Children's Musical Hour—Burnham.....	.75

Fanciful Sketches—Jenkins.....	.75
Six Graceful Melody Pictures—Woodrow.....	.75
Ten Selected Pieces—Maxim.....	.75

### Books in the Famous Boston Music Co. Edition

No. 40 Carroll—First Steps in Bach.....	.75
364 Coulson-Spofford—A Guide for Beginners in Piano Playing.....	1.50
367 Schytte—First Preliminary Grade.....	1.25
249 " —Pedal Studies.....	1.00
46 " —Twenty-five Easy Studies.....	.75
95 Terry—Scales and Arpeggios at Play.....	.75
393 Albeniz—Spanish Sketch-Book.....	1.00
388 Luigini—Ballet Egyptian.....	.75
379 Rachmaninoff—Album of Eight Pieces.....	.75
33 Russian Composers—Album I.....	1.00
72 " —Album II.....	1.00
73 " —Album III.....	1.00
343 Saint-Saens—Etude en forme de Valse.....	.75
346 Schütt—Carnaval mignon.....	1.00
353 Scriabin—Album of Twelve Pieces.....	.75
368 Sibelius—From the Land of Thousand Lakes.....	1.25
358 Spanish Composers—Album of Ten Pieces.....	1.25

### THE TWO ACROBATS



A Circus Tale Told in Music

By Mae-Aileen Erb

Twenty-four short studies designed for the strengthening of the fourth and fifth fingers and for the development of the left hand.

Beautifully illustrated.  
Price, 75 cents



### "PUDDLES" and OTHER TUNES By Elizabeth Gest

Four exceptionally melodious pieces, each teaching something definite. The first in C, cross-hands, the second, light staccato, the 3rd in F, left-hand melody playing and the 4th in G, legato and interpretation. A marvellous easy set to fascinate beginners. Beautifully illustrated.

Price, 75 cents

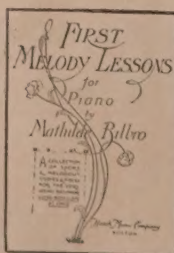
### MELODY MARCHES FOR LITTLE FOLKS



Titles such as "Giants March," "Brave Little Warrior," "Happy School Boy," "Hunters Horn," "Passing Parade," "Off to Camp" are sufficient in themselves to stir the imagination, but when set to music by composers such as Metzler, Krogmann, Leibetz, Harker, McIntyre and Hueter in strictly march-time, this book is something to be real proud of.

Price, 60 cents

### BILBRO FIRST MELODY LESSONS



First Melody Lessons has attained an altogether phenomenal success, and its adoption by teachers is rapidly increasing.

It is the fruit of broad experience, plus a unique insight and compositional talent. Enlisting and retaining the young pupil's interest, it brings genuine accomplishment by means that go straight to the point.

Price, 90 cents

### THE LITTLE PIANISTS READING BOOK

By Hannah Smith

An excellent course of lessons designed to fix in the minds of little students the idea of the staff as a whole. The first exercises range between G (treble) and F (bass) clefs. The compass is gradually extended to finally include ledger-lines.



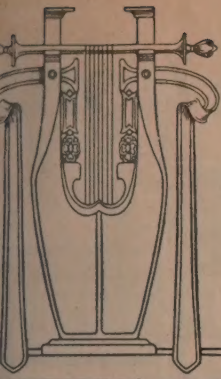
Price, 75 cents

Our Discounts to Teachers are LIBERAL. Write for FREE Copy "A Message of Better Music"

# THE BOSTON MUSIC CO.

116 Boylston Street  
BOSTON, MASS.





Subscription Price, \$2.00 a year in U. S. A. and Possessions, Argentine, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada, \$2.25 per year. All other countries, \$2.72 per year. Single copy, Price 25 cents.

Remittances should be made by money orders, bank check, registered letter, or United States postage stamps. Money sent in letters is at the risk of the sender.

Renewal.—No receipt is sent for renewals since the mailing wrapper shows the date to which paid.

## THE ETUDE MUSIC MAGAZINE

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor.....JAMES FRANCIS COOKE  
Ass't Editor.....EDWARD ELLSWORTH HIPSHER

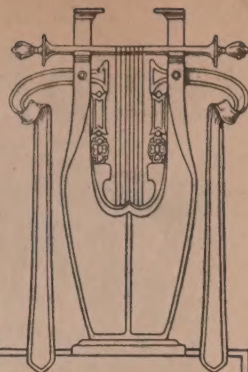
Vol. XLV. No. 9 SEPTEMBER, 1927

Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1927, by Theodore Presser Co., for U. S. A. and Great Britain.

Advertisements must reach this office not later than the 15th of the second month preceding month desired. Rates on application.

Discontinuances.—Owing to the educational character of THE ETUDE many do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering a year's subscription beyond expiration of paid-up period. Subscribers not wishing this will please send a notice for discontinuance.

Manuscripts.—Should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions solicited. Every possible care is taken but the publishers are not responsible for manuscripts or photographs either while in their possession or in transit.



PRINTED IN THE UNITED STATES OF AMERICA

PUBLISHED BY THEODORE PRESSER CO., 1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.



J. H. PAYNE

THE ONE HUNDRED AND THIRTY-SEVENTH ANNIVERSARY of the birth of John Ward Payne, author of the verses of the old's best-loved song, "Home, Sweet Home," celebrated on June 9th, at Washington. The Scouts led appropriate exercises at his grave in Oak Lawn Cemetery whither he was removed from Tunis, Algeria, where he died in the service of the United States Consulate. A movement is on foot to place a Payne Memorial Window in church in which he worshiped in Tunis.

MR. AND MRS. CHARLES P. TAFT have received \$1,000,000 towards an endowment fund for the Cincinnati Symphony Orchestra, on condition that an additional \$2,500,000 be subscribed before December 31, 1928. Besides this they own their magnificent home and art collection, their death, to the City of Cincinnati, to become an Institute of Fine Arts. Mr. Charles Taft is a brother of ex-President Taft, and years he and Mrs. Taft have been among the most liberal patrons of music in musical Cincinnati.

THE TWO HUNDRED AND SEVENTH ANNIVERSARY of the Three Choirs Festival—the combined choirs of Hereford, Gloucester and Worcester cathedrals—will be celebrated on September 4th, 6th, 7th, 8th, 9th, at Hereford. This is but one of many such events in Britain, the Home of Modern Choral Music.

THREE MUSIC LESSONS in the public schools is the innovation of Cedar Heights, "the village of Iowa." During the past year violin and piano lessons have been available to all pupils of the school; and thirty-four of the hundred and ten enrolled have been studying music.

THE LA SCALA SEASON of the past year hailed Puccini as leading in favor, with thirty-two performances. Verdi came second, with twenty-seven performances; then Wagner, with eleven; Mascagni, with eleven; and Giordano, with eight.

WALTER DAMROSCH was honored with a memorial concert of the New York Philharmonic and New York Symphony orchestra, at the Metropolitan Opera House, on March 15, in recognition of his retirement as active conductor of the latter organization. It was a gala event the proceeds of upwards of ten thousand dollars, by Mr. Damrosch's suggestion, turned over to the National Music League, to be added to its funds for assisting young musicians. Mr. Damrosch closed his career as conductor of the New York Symphony Orchestra on the evening of April 10, at a concert which concluded with Beethoven's "Ninth Symphony."

DEEMS TAYLOR, composer of "The King's Henchman," the first opera ever commissioned by the Metropolitan Opera Company from an American Composer, which was so well received at its premiere performances early in the year, was awarded the honorary degree of Doctor of Music, by the University of the City of New York, at its recent commencement. In conferring the degree, Chancellor Brown mentioned that it came as a recognition of the distinction which Mr. Taylor has reflected upon his Alma Mater, both as composer and musical critic.

MOZART WITH THE DIAMOND RING," painting, by J. della Croce, of the composer, an unusually attractive costume, has been recently acquired by the Mozarteum of Salzburg.

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



S. C. FOSTER

"THE BEGGAR'S OPERA," by the original company which for four steady years produced this classic of the early Eighteenth Century, in the Lyric Theater, Hammersmith, London, is announced for a tour of the United States during the coming season. Philadelphia is to be the first city to enjoy a visit of this organization.

THE PHILADELPHIA MUSIC FUND SOCIETY recently held its one hundred and seventh annual meeting, which makes it probably the oldest organization in America instituted for the purpose of encouraging and spreading musical culture. Gilbert Raynold Combs, one of "The Quaker City's" best-known musical pedagogues, is the new president of the Society.

NASHVILLE, TENNESSEE, AND SEATTLE, WASHINGTON, are two of our comparatively small but energetically enterprising cities which recently have inaugurated the production of opera under local auspices. A long and prosperous life to both projects! It is by such movements that opera will become in America something of what it has meant to the Italian and German peoples as a means of culture.

THE THIRTY-SIXTH NATIONAL SAENGERFEST was held at Cleveland, Ohio, June 22d-24th. There was a grand massed chorus of four thousand voices, under the leadership of Bruno Walter. Julia Clausen, Elsa Alsen and Lawrence Tibbett were leading soloists.

SIX HUNDRED AND ELEVEN AMERICAN COMPOSITIONS for the Organ, and nine hundred and seventy-one works of foreign composers, were played on four hundred and twenty-four programs given by one hundred and seventy-seven organists, during the first six months of 1927. Considering that our composers can scarcely count decades, against the centuries of the European composers, this is an encouraging omen.

THE SOCIETY OF OLD-TIME INSTRUMENTS, of Paris, recently celebrated its twenty-fifth anniversary. It was founded, with Saint-Saëns as president, by Henri Casadesus, "to revive music that has been forgotten, and to popularize the use of instruments that have become obsolete."

HANDEL'S "BELSAZAR" (Belshazzar) had what is believed to have been its first performance in operatic form, when it was given a premiere at the City Theater of Breslau, under the direction of Intendant Josef Turnau, on the evening of May 22d. Its success was such that it was repeated twice each week, till June 30th. The Handel operas and oratorios adapted to the stage are enjoying a lively revival in Europe.

THE ST. LOUIS SYMPHONY ORCHESTRA, which for some months has been threatened with dissolution, has been saved by the subscribing of a guarantee fund which will protect deficits for the coming three years.

THE "GOLDEN JUBILEE" of the Bayreuth Wagnerian Festivals is being held this summer from July 19th to August 20th. The conductors are Dr. Karl Muck, for "Parsifal," Franz von Hoesslin, for "The Nibelungen Ring," and Karl Elmendorff, for "Tristan and Isolde."

THE FIFTH INTERNATIONAL MUSIC EXPOSITION, which was held last summer, from June 11th to August 28th, at Frankfort-on-Main, will close with a festival of one week of the operas of Richard Strauss, with the composer conducting. The central idea of the exposition of this year is to study and illustrate the theme of "Music in the Life of the Nations."

SEM BENELLI, eminent Italian dramatist, and librettist of "L'Amore dei Tre Re" and "La Cena delle Beffe," is reported to be about to make a visit to the United States in the coming season. His brother, Sandro Benelli, is conductor of the Florentine Choir which is announced for a tour of The States at the same time.

MOZART'S "COSI' FAN TUTTE" ("So do All") is having a run, to sold-out houses, in London. Given in English, under the management of Sir Barry Jackson, the well-known impresario of London, its revival is having a vogue suggestive of that of "The Beggar's Opera," some few years ago.

CHARLES WAKEFIELD CADMAN'S pageant, "Rosaria," was presented for the second time, with a rewritten score, during the Portland (Oregon) Rose Week celebrations. Five thousand persons took part in the spectacle in Multnomah Field; while more than one hundred thousand were in attendance between June 13th and 18th. Another pageant by Mr. Cadman, "The Epic of Colorado," was given performance at Denver during the spring Music Week. It was given in the Auditorium and thousands are reported to have been turned away the last three nights.

BELA BARTOK, the eminent Hungarian pianist and composer, will make his first tour of the United States during the next season. Already he is announced to appear with the symphony orchestras of Philadelphia, New York and Cincinnati. Born March 25, 1881, Bartok's theories of composition based on folk music have made him one of the most virile and original figures among the modern composers. His compositions have appeared on the programs of some of our leading orchestras, especially those of the International Society of Contemporary Music.



B. BARTOK

LEADERS FOR THE PHILADELPHIA ORCHESTRA, during Mr. Stokowski's leave of absence for the coming season (brought about by neuritis in his right arm), have been announced to be Fritz Reiner, of the Cincinnati Symphony Orchestra, Ossip Gabrilowitsch, of the Detroit Symphony Orchestra, Frederick Stock, of the Chicago Orchestra, Willem Mengelberg, of the New York Philharmonic Society, Pierre Monteux, Sir Thomas Beecham (who has not hitherto conducted in this country) and probably Toscanini for a few guest appearances.

THE LICEO MUSICALE DI SANTA CECILIA of Rome celebrated its fiftieth anniversary on June 19th, with members of the royal family, the Governor of Rome, and the president of the Academy of Saint Cecilia present. The Academy itself goes back to early musical history, having been founded in 1556 by Pius V. The Liceo, or public music school, of the institution was founded in 1877.

ARTHUR W. TAMS, proprietor of the Tams Music Library, said to be the largest of its kind in the world, died suddenly, at his home in New York, on June 25th. Born in Philadelphia, October 7, 1848, he was all his life connected with the musical stage, in some capacity. In earlier years he was soloist, chorus master or director of such companies as the Philadelphia Grand Opera Company of 1864, and then of the Clara Louise Kellogg Opera Company, the Emma Abbott Opera Company and Mrs. Thurbur's American Opera Company, with Theodore Thomas as conductor. His library for renting music for all sorts of vocal and instrumental organizations, was opened in 1888.

THE ASHES OF STEPHEN FOSTER will be removed from Pittsburgh and re-interred near Bardonia, Kentucky, on the spot which he immortalized in his ballad, "My Old Kentucky Home," if a movement started in Lexington, Kentucky, is carried to fruition. In life the greatest folk-melodist of all time was without honor in his own city. In death, communities clamor for the possession of his dust.

THE NATIONAL ASSOCIATION OF ORGANISTS convened at St. Louis, from August 23d to 26th. A highly interesting program was offered, an interesting feature of which was a recital devoted entirely to compositions of American composers.

PADEREWSKI has announced that he will return to America for a tour of four months beginning with January, 1928. He now is completing a concert trip through Australia and New Zealand.

A HANDEL MEMORIAL HALL is being planned for Bergdorf, a suburb of Hamburg, Germany. The structure is to cost about two million dollars, and it is planned to be used exclusively for concerts and festivals of "The Old Saxon's" music.

THE AMERICAN OPERA COMPANY, with Vladimir Rosing as director-general and Eugene Goossens as musical director, and with sound financial backing, is announced for a season of thirty weeks of grand opera and opera comique, for next season, in New York and on tour. It is understood to have the encouragement of Mr. George Eastman and Dr. Howard Hanson; and there will be an Advisory Board of such eminent American composers as George W. Chadwick, Frederick S. Converse, Charles Wakefield Cadman, Henry Hadley and others. Hail to an enterprise which is to give us opera in a language which we can understand! Hail to this movement towards an American Art for the Musical Stage!

THE NATIONAL MUSIC INDUSTRIES CONVENTION met this year at Chicago, on June 4th-9th. At the election of officers, C. J. Roberts, of Baltimore, was made president, and Herman H. Fleer, of Chicago, became secretary. An interesting event of the convention was the piano-playing competition for Chicago junior pianists, in which an aggregate of five thousand dollars was given in prizes. Florence Kirsch, Rosalyn Tureck and Saul Dorfman won first honors in the First, Second and Third Division, respectively, and of these three Saul Dorfman carried off the grand prize.

THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC held its Annual Festival at Frankfort-am-Main, from June 30th to July 4th. A movement was inaugurated to bring this meeting to America in two years, the place of the next session having been already decided.

HAROLD RANDOLPH, director of the Peabody Conservatory of Music of Baltimore, passed away at North Harbor, Maine, on July 6th. Born at Richmond, Virginia, on October 31, 1861, he was educated musically at the Peabody Conservatory, gave practically all his life to its service, and became its director in 1898. In his earlier years Mr. Randolph was well known as a pianist throughout the United States. He became one of the leading musical educators of the country, and to him the Peabody Conservatory owes much of its present prestige.



H. RANDOLPH

(Continued on Page 710)



# Helpful Suggestions to the Question:

## WHAT SHALL I Use To INTEREST MY PUPILS?

### New Material You Will Be Glad to Know

#### ALL AROUND THE HOUSE

By Edouard Mayor

Supplementary to any method. Both clefs throughout. Special attention to left-hand. Fine foundation studies for sight-reading.

Price, 60 cents

#### CHILDREN'S SONGS

Hodgkins—Little Miss Crocus .40  
Peycke—Go Get it (Recitation) .60

#### PIANO SOLOS

Adair—Jumping Jack .35  
Fitzhugh—Gathering Daisies .30  
Fitzhugh—Hay Ride .30  
Fitzhugh—The Garden Party .35  
Fitzhugh—Merry Hikers .35  
Woodrow—Voice of the Heart .45

#### KEYBOARD SECRETS

By Dorothy Gaynor Blake

Short finger-drills to develop keyboard freedom, accuracy, rapidity, strength and control. Progress is gradual, systematic and thorough. Planned to follow "Melody Book I." Considered the most modern and practical work on the market. Handsomely illustrated with pictures to color.

Price, \$1.00

#### IN MARCH TIME

A wonderful collection of marches for schools, drills, calisthenics, gymnasium or outdoor pageants.

Price, 50 cents

#### FROM THE NORTHLAND

By Marie Seuel-Holst

The smallest complete sonata written. It is prefaced by an analytical story, illustrated with musical figures and charming pictures. Recommended as a favorite for program and teaching.

Price, 60 cents

#### THRO' THE CASTLE GATE

By Dorothy Gaynor Blake

A captivating piano suite for the development of facility and style introducing greater freedom over the various registers of the keyboard.

Price, 75 cents

### FAMOUS METHODS AND COLLECTIONS FOR BEGINNERS

Bilbro's Very First Piano Lessons . . . . .	.65	Woodrow—In October Sunshine . . . . .	.65
Blake's Melody Book I . . . . .	.75	Thomas—Five Tuneful Tales . . . . .	.65
Major's Nature Pictures . . . . .	.65	Alchin—Song Stories for Piano . . . . .	.65
Roegel's Songs and Silhouettes . . . . .	.65	Fox—Miniature of a Dutch Family . . . . .	.65
Bilbro's Little Etudes for Little Fingers . . . . .	.65	Parkhurst—Mistress Mary and Her Garden . . . . .	.40
Bilbro's Study of the Bass Notes . . . . .	.65	Mayor—Piano Pictures for Little Artists . . . . .	.65
Bilbro's Happy Half Hours . . . . .	.90	Mayor—All Around the House . . . . .	.65
Berold's Piano Course, 4 Vols. ea. . . . .	.50	Cadman—Holidays . . . . .	1.25
Peters' Modern Piano Method . . . . .	1.00	Blake—Melody Book (A Second Book) . . . . .	.65
Blake's The Eight Intervals . . . . .	.75	Blake—Adventures in Style . . . . .	.75
Blake's First Steps in the Use of the Pedal for Piano . . . . .	.75	Bilbro—Folio of Characteristic Pieces . . . . .	1.00
Blake's The Three Majors . . . . .	.75		
Diller and Quail—Tunes from Many Lands . . . . .	1.25		
Diller and Quail—When All the World was Young . . . . .	1.25		
Easiest Sonatina Album . . . . .	.60		
White-Rutgers—History of Music . . . . .	1.50		
Mattingly—A Visit to Orchestraland . . . . .	.65		

#### FOUR-HAND COLLECTIONS

Keyes—Nine Little Playtime Duets . . . . .	.65
McIntyre—Sunshine and Laughter . . . . .	.65
Friml—Musical Adventures for Four-Hands . . . . .	.75
McIntyre—Wonderous Tales . . . . .	.75
Four-Hand Recreations, Vol. I . . . . .	.75

### Distinctly Definite Teaching Pieces Which Pupils Enjoy

GRADE I		GRADE II (Continued)	
Roses for You—Hyatt (Tonal balance) . . . . .	.20	Turkey Parade—Thomas (Staccato) . . . . .	.30
When the Sun Hangs Low—Adair (Cross hand) . . . . .	.35	Hallowe'en—Blake (Interpretation) . . . . .	.40
Rosemary—Fox (Left-hand melody playing) . . . . .	.30	Swaying Pines—Mattingly (Keyboard freedom) . . . . .	.30
Up Hill and Down—Adair (Scale practice) . . . . .	.40	On a Southern Balcony—Dutton (Melody) . . . . .	.30
The Little Corporal—Blake (Rhythm) . . . . .	.30	Sea-Foam—Adair (Glissando) . . . . .	.35
Fairyland Music—Piaget (Broken chords) . . . . .	.30	The Courtyard Fountain—Blake (Arpeggio) . . . . .	.30
Happy and Gay—Adair (Phrasing) . . . . .	.35	Moon Shadows—Bliss (Phrasing) . . . . .	.40
When Falls the Dew—Hyatt (Ringtone) . . . . .	.20		
GRADE II		GRADE III	
In Colonial Days—Woodrow (Rhythm) . . . . .	.30	The Jester—Blake (Finger dexterity) . . . . .	.40
In a Cottage Garden—Thomas (Thumb under) . . . . .	.30	Magnolia Blossoms—Vargas (Phrasing) . . . . .	.40
Little Canoe—Blake (Cross hands) . . . . .	.30	On the Moonlit Sea—Smith (Arpeggio) . . . . .	.40
		Fireflies Frolic—Spencer (Technique) . . . . .	.45
		Radiant Sparks—Hutcheson (Rhythm) . . . . .	.45

### New Musical Playlets for Children, Quickly Memorized and Staged

#### BELLING THE CAT

By Mathilde Bilbro

A playlet with music in one act. Simple home-made costumes and schoolroom accessories.

Price, 50 cents

#### GOLDLOCKS' ADVENTURE

By Maude Orita Wallace

A musical playlet in three acts, easy to stage, full of good comedy and tuneful melodies in unison.

Price, 75 cents

### LIBERAL DISCOUNTS TO TEACHERS

An Illustrated Catalog "Helpful Suggestions to the Question" is FREE  
Send your name and address to

# THE WILLIS MUSIC CO.

137 WEST FOURTH ST., CINCINNATI, OHIO



# HAIL the New and Greater ETUDE MUSIC MAGAZINE!

The Journal of Musical Homes Everywhere

THE EXPANSION OF A GREAT PUBLICATION

## A Splendid New Series

from

I. PHILIPP

Professor of Piano  
at the  
Paris Conservatoire

### "The Evolution of Pianoforte Playing"

THIS series is the result of long conferences between Professor Philipp and the Editor. It will be one of the best features ever presented in any musical magazine. Pupils from all parts of the world have been going to Professor Philipp for a quarter of a century. This series will present a marvelous opportunity for students.

## Thousands of Musical Successes Made through The Etude"



Mrs. Leo Ornstein

ETUDE Articles and ETUDE Music have made innumerable notable careers, amateur and professional. Our standards of interest and practical help are rising with each issue. Here are just a few notable articles—Commendatore E Pirani, "Finishing Touches in Piano Playing;" Dr. I. F. Vorhees, "Musicians Take Care of Your Ears;" W. J. Baltzell, "Home Influences in Making Great Composers;" Mrs. Leo Ornstein, "How to Pedal;" and fifty more splendid articles.

## Just a Few of the Coming Features

Lessons on Great

### Masterpieces

THESE splendid features will be continued in THE ETUDE. The next one will be a lesson on the Wagner-Liszt Liebestod, by the great Russian Pianist and Teacher, Mark Hambourg. Thousands of students have reported that they find these articles of inestimable practical value.

FOR two years THE ETUDE MUSIC MAGAZINE has had experts literally ransacking the entire musical world for new features, new ideas, new articles, new illustrations, new music. These experts have travelled tens of thousands of miles for this purpose. It means you will have a re-born ETUDE, finer and better than ever before.



The Trocadero—the famous auditorium of Paris

## "Memorable Days in Great European Music Centers"

By JAMES FRANCIS COOKE

MANY years ago Mr. Cooke presented in THE ETUDE a series of articles on European musical conditions which were so vital and so interesting that they were received with an enthusiasm which is remembered even to this day. Mr. Cooke has recently re-visited these centers and has come back with copious notes to be expanded in his brilliant and spirited style. Our readers may look forward to delightful moments of information, wit and romance in a series of these unequaled and exclusive feature articles.



The Jeweled Opera House of Monte Carlo

## The Greatest Master of Pianoforte Composition Since Grieg

EDUARD  
POLDINI



EDUARD POLDINI, whose compositions are played by the foremost living pianists (but whose genius insures simplicity and beauty of style, enabling the active student to perform his works) is now engaged in writing a new series of infinite charm. The Editor heard Mr. Poldini play many of these fascinating compositions and is certain of the wonderful treat in store for our readers. Numerous other composers of highest standing have also sent us their most attractive works—full announcement later.

## Interviews With The World's Foremost Musicians



Sir Henry Wood

THE ETUDE has assembled an unusual number of exceptionally fine interviews with great musicians. Two in the near future will be: Sir Henry Wood, "Roads to Success in Music;" Alfredo Casella, "What is Modernism in Music?" Edgar Stillman Kelly, "Why Dissonances?" Helen Hopekirk, "The Charm of Scotch Music;" and fifty others.

## Music in The Etude

NEVER have we given greater thought to the provision of music which will suit every one of our readers. To achieve this we are dividing the music pages into sections, in each of which we shall study to supply the wants of its particular class of players.

Send this Page to THE ETUDE Music Magazine,  
1712 Chestnut St., Philadelphia, Pa.

Please send THE ETUDE for one year to

Name \_\_\_\_\_ Street \_\_\_\_\_

Town \_\_\_\_\_ State \_\_\_\_\_

for which I enclose \$2.00.

Signed \_\_\_\_\_



**A Splendid  
Opportunity  
to join  
with us  
in the  
new and  
greater  
ETUDE  
MUSIC  
MAGAZINE  
extension  
campaign  
in the world's  
greatest period  
of musical  
progress.**

The New and Greater  
**ETUDE MUSIC MAGAZINE**  
**1928**

**EXPANSION CAMPAIGN**

THE JOURNAL OF MUSICAL HOMES EVERYWHERE

You have seen at a glance greatly improved and increased interest in THE ETUDE Music Magazine represented in this issue and forecast on the reverse side of this page. However, much as you have liked THE ETUDE, you will realize that your favorite musical magazine has been born again into a newer and finer scheme of increased interest and usefulness.

"We are advertised by our loving friends." The great success of THE ETUDE from the beginning has been due to the contagious enthusiasm of those who have always gladly gone out of their way to recommend it to others who can benefit from it.

We invite our friends now to send us on the spaces below the names and addresses of ten friends whose musical life and interest may be expanded through THE ETUDE. In no other way can you do more at this moment for musical progress in the world.

Name

Address


**Our "Thank You"**

Just send this page with the names and addresses of your musical friends filled in distinctly, together with your name and address and we will send you gratis

OUR HANDSOME 1928  
ILLUSTRATED MUSI-  
CAL CALENDAR

**Absolutely Free**

This has a reproduction of the handsome cover illustration of this issue of THE ETUDE. Write your name and address opposite. It will not be used in writing to your friends.

IMPORTANT  
ANNOUNCE-  
MENT  
ON REVERSE  
OF THIS  
PAGE

My Name and Address is

Name \_\_\_\_\_ Street \_\_\_\_\_  
Town \_\_\_\_\_ State \_\_\_\_\_

**THE ETUDE MUSIC MAGAZINE**  
1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

Established 1883

*Just tear out along this line*





# The Musical Argosies Are Coming!

*'Rejoice! The Argosies are Coming! Gloria in Excelsis Deo!'*

THUS sang the multitudes on the great plaza of San Marco at Venice, as the fleets of treasure ships from all of the known world brought their riches back to the Adriatic.

Now THE ETUDE argosies are coming in every month, with flags flying and sails spread.

They have been to all parts of the musical world and are arriving laden down with priceless cargoes.

Experts of international reputation have traveled during the past year, tens of thousands of miles, expressly for THE ETUDE Music Magazine. They have obtained hundreds of the most interesting musical compositions that may be procured.

They have captured articles and features finer than anything our readers have ever known.

This is indeed glorious news for THE ETUDE family, in keeping with the high ideals and purposes of the magazine and its publishers.

There is nothing too good for our patrons and readers; and, wherever initiative, enterprise and invested resources can take us in our quest, the finest shall be found.

Rejoice! The Argosies are Coming!



## JOHN'S VISION

THE late John Wanamaker was familiarly called by everyone in Philadelphia "John," just as President Roosevelt was affectionately termed "Teddy." People in the Quaker City, where Wanamaker started to build his great enterprises, refer to a visit to Wanamaker's as "going down to John's."

The greatest merchant of his time made his store such a center that those who went there found a kind of color, warmth, character and spirit that was difficult to forget. This is one of the reasons why his New York store, situated far apart from the present-day shopping center, attracts thousands who long to have color and music in their lives.

When Wanamaker built his Philadelphia store he knew the wonderful power of music in influencing lives. Accordingly he built it around what is now the greatest organ in the world. Then he started to give concerts on a scale that staggered even the music managers. The merchandise was shoved out of the way and ten thousand chairs were brought in. The store was metamorphosed into a great concert hall. The world's greatest artists from all lines were brought in; great orchestras, such as the Philadelphia Orchestra with Leopold Stokowski, combined with master organists, such as Courboin, Bossi, Dupre and others.

"Advertising *réclame*!" exclaimed the critics. What of it? Those who benefited most were the public. If "John" chose to advertise that way instead of on billboards, that certainly was his business. As a matter of fact, he resorted to almost every known form of advertising, from balloons to the daily press.

We knew John Wanamaker and we saw enough of him to know that if he had advertisement in mind he was business man enough to realize at a glance that there were dozens of ways in which he might spend money for advertising that would bring far larger and more direct returns than the prodigious sums he spent for music and for art. For this reason, if for no other, we credited him to the greatest extent with practical idealism in bringing music to the people in a most powerful and sensible manner and with a generosity equaled only by the Roman emperors.

John Wanamaker loved music, believed in its civic significance, and looked upon his great stores as a means of spreading musical inspiration and enjoyment in line with his own practical idealism. Let us honor him for his actual accomplishments. These stand alone in American business and artistic annals.

His son, Rodman Wanamaker, has continued the musical work of his father in the great stores, on an even more magnificent scale. He made one of the greatest modern collections of string instruments of the violin family to be found anywhere. These he has placed under the care of Dr. Thaddeus Rich, former Concertmaster of the Philadelphia Orchestra, as curator. No expense has been spared to make the Wanamaker concerts lavish beyond the imagination. The price of admission is merely a love for music.

The Wanamaker concerts have been an inspiration to scores of other merchants, and the musical public has benefited enormously thereby.

*Keep sunny. The world has enough clouds. Bright and happy music is one of the finest tonics the Almighty has given us.*

## CHAPEL BELLS

A THOUSAND chapel bells are calling all over the land. With the opening of the college gates, multitudes of young men and women are returning to their work. Some are serious, earnest youths, over-joyed to have the opportunity to study. Others are making the opportunity out of their own ingenuity, their own efforts and their own muscles and brawn. All honor to them! In many cases they stand a far better chance to succeed than those who have their way paid for them.

If it were not for self-made men and women, "Who's Who in the World" would be a very lean volume indeed.

Chapel bells each year are calling to greater and greater musical opportunities. It is a joyous sound. It is the reveille of youth awakening to a new world.

## OFFICE HOURS

PRACTICAL experience is, after all, the only kind of experience that really counts. Therefore the Editor finds himself continually reverting to those happy days when he was a teacher in fact rather than in print.

Once a pupil came in with a look of great achievement and announced, "This week I have practiced three hours every day."

This pupil had great verbal ambitions and did not hesitate to tell her friends she expected to become a virtuoso of no small consequence. Yet she bragged about "three hours a day."

Had she been employed in any business office as a stenographer she would have worked, as a matter of course, from seven to eight hours a day, and would have thought nothing of it. But sitting at the piano for three hours was an achievement.

Just why should a student, who expects to achieve great things in life, feel that he is entitled to less working hours than nine-tenths of the workers of the world in business life? Why should one brag about three hours at the keyboard, when thousands and thousands of intelligent stenographers work eight hours at the typewriter and in that eight hours in a great many situations are beset with annoyances and difficulties that never suggest themselves to the student comfortably seated in the studio or in the home?

Of course, a great deal depends upon one's physical condition and other educational obligations. Over-practice may become a very serious matter, with a very sensitive, nervous organism. But why shouldn't one who is interested in taking up music as a life-work practice four, five, six, seven and eight hours a day, if he is really enthusiastic about it?

We think a great many students baby themselves, belittle the importance of practice and under-estimate their physical ability. Don't be afraid of practice, if you want to win out. After all, work, work, work is the everlasting secret.

Of course, practice should be broken by periods of rest. One should never practice when one is really fatigued; and there is, we admit, a difference in the physical force expended in playing a Kullak Octave Study and in writing a business letter. Yet we believe that the practical student should have "office hours," and that the student should not be stingy with himself about his office time.

*The key to the portals of musical success is forged in the laboratory of hard work.*

## TIN-PAN ALLEY

A SHORT time ago we made a tour of some conservatories in New England. In one we found an equipment of excellent modern pianos by a foremost New England maker. The college head apologized for the more or less run-down appearance of the building, but he said:

"We had our choice between a new building and new pianos, and we couldn't have both."

In another college, with a comparatively new building, we were ushered into what can only be described as a "Tin-Pan Alley." In the first place, the pianos never had been good. They were possibly twelve or thirteen years old. The instruments were variously tuned, or "tuneless," to a degree that would have delighted the wildest musical futurist. Worn with hammering and careless use, they really were a distressing collection of wrecks.

The playing of the students was for the most part similar to the condition of the instruments, notwithstanding the fact that the teacher who had to do with the poor instruments was a very well equipped and enthusiastic person. Moral: Pinch the piano budget and spoil the student.

There should be frequent tuning, also occasional tone and action regulation. Your radio, your player piano, your talking machine needs it, so does your auto—why not the piano?

Now and then a student with huge talent and industry can triumph despite a poor instrument. Nevertheless, a fine instrument is the student's greatest encouragement.



# What Shall I Do With My Music?

## An Interview with DR. HOWARD HANSON

Director of the Eastman School of Music, University of Rochester

ONE OF the greatest problems of the student in music, who has the proper, practical respect for the important matter of providing himself with a living, is, 'What shall I do with my music?' That is, after the student has passed through the delightful hours of hard work necessary to obtain the very great efficiency in the field he has chosen, at what value will his acquired ability have for his fellowmen? What price will society place upon what the young musician has to offer? In order to continue to work in his art, he must have a living. It should be a comfortable living, one that would permit him to be open to that priceless inspiration without which one cannot do good work in any art.

It is a great mistake not to give due consideration to this problem. Preparation by no means indicates fitness to follow a certain profession. The great body of musical students will be and should be musical amateurs. Without musical amateurs, musical culture in the world could not survive. The more amateurs, that is, music lovers with a proficiency to play an instrument or sing creditably, the greater the interest in music. The idea of studying it for the sheer love of it is something which should be cultivated at all times; in schools of music and conservatories should give just as serious and earnest attention to the cultivation of the amateur music lover as to the one who has decided to become a professional. Surely it is quite as laudable to study music for the love of the art as to study it with a view to making it a vocation. In our own work we have made it a serious matter. We endeavor to exclude from our professional classes those who do not seem to have well-determined talent and likelihood of becoming very successful in the professional field.

### Three Classes of Students

ON THE OTHER hand, anyone with a fair degree of talent should be encouraged to take up music as a special study in special courses, as long as he has the ability to get pleasure out of it. To my mind, students entering a conservatory should be roughly divided into three classes; first, those who are what one might call 'listening' students. They come to lectures on appreciation. They play to a moderate extent and want to become acquainted with the literature of the art. Of course, anyone with this great desire should be admitted to such classes as well as those who indicate through psychological tests, such as the Seashore Tests, special musical capacity above the average. These people should take up music as an avocation. They are missionaries of music-joy throughout their entire lives and are the backbone of musical culture in all countries.

It is just as important to have one hundred good listeners as it is to have one hundred good professionals.

The third class would include what might be called those who are destined to become professional students. They have passed the Seashore Tests with a high average mark and also have passed rudimentary tests in musicianship. Personally, I value very highly such a test as the Seashore Test. Dr. Hazel M. Stanton has prepared for us a booklet upon this subject and we would like to show you the difference between two charts.

Chart No. 1, shown on this page, is a picture of the talent of an eleven-year-old

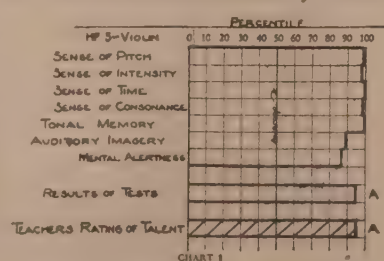


HOWARD HANSON, MUS. DOC.

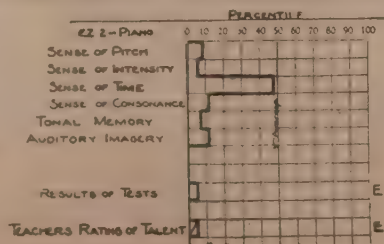
### Biographical

Howard Hanson was born in Wahoo, Nebraska, in 1896. His musical studies were done mostly in Luther College of Nebraska, The Institute of Musical Art of New York, and then at Northwestern University where he was an assistant teacher of Musical Theory while under the tutelage of Percy Goetschius, Arne Oldberg and Peter C. Lutkin. In the fall of 1916, he became Professor of Theory and Composition in the College of the Pacific at San José, California, and, while there, received in 1921 the "Prix de Rome" and that autumn went to the Eternal City for three years of study. Since his return, he has been Director of the Eastman School of Music at Rochester, New York. Dr. Hanson is among the most original composers of American birth, and some of his most successful compositions have been his "Nordic" Symphony; "Pan and the Priest," a symbolic poem, "North and West," the symphonic poem, "Lux Etterna," these for orchestra. "The Lament of Beowulf" is for chorus and orchestra. His compositions have been on the programs of such orchestras as the London Symphony, New York Philharmonic, New York Symphony, Augusteo Orchestra of Rome, Italy, Concertgebouw of Amsterdam, Holland, Chicago Symphony, and many others.

boy. Note how a test runs. The result of the test shows he stands musically about 95.



"On the other hand, chart No. 2 is a picture of the talent of an adult girl. She rates about five. This would indicate to us



conditions, make it impossible to say just how much the private teacher in a small community may learn.

"We have had, as have all educational institutions, a great many applications for graduates to fill special positions in colleges. Salaries of such positions range from a maximum of \$5,000 per year to \$2,000 per year, the higher salaries much the rarer. In a great many instances this is accompanied by other emoluments such as residence and in some cases board in the institution. Very often a teacher with a salary of \$2,000 per year in a college community, apart from a great metropolis, will find that in the end, he has actually saved more money than a teacher with double that income in a large city.

### Orchestral Players

"DURING THE LAST few years, the accomplished orchestral player has had very little to do with the question, 'What shall I do with my music?' There has been a very large demand for fine orchestral players. This is due, in very great measure, to the great increase in the excellent orchestras in the 'movies'.

"Stabilizing employment, without the expense and hardship of travel, has been most important in helping thousands of men who engage in 'moving picture' work.

"The moving picture organ also has been a development of the last ten years; and with it has come a demand for organists which has in a way changed the whole economic situation in the organ field. In other words, the moving picture demand has affected the income of church organists."

"Here the demand for more accomplished players is mixed with the call for men of especially bright wits, not merely in the way of keyboard cleverness, but in the way of interpreting dramatic scenes in the 'movies' with ingeniously appropriate themes. Moving picture playing is best learned in a special school provided with projection apparatus, a very comprehensive library of suitable music and all the paraphernalia that goes with this new and immensely prosperous industry in America. The organs in moving picture houses are improving all the time; and the time is coming when only the most skilled performers will be able to hold their positions.

### In the Field of Opera

"IT IS HARD to make predictions as to what the possibilities of lucrative employment may be. The champion race horse earns all the first prizes. The other horses get very little in comparison. It is much the same way in opera. The great stars are paid very large fees. The little

"In most places, the lowest union rate is \$85.00 a week and some special orchestral players who are very gifted are sometimes able to get as high as \$100.00 to \$150.00 a week, depending upon their ability. One other feature of the motion picture orchestral player is that these players are engaged from forty-eight to fifty-two weeks during the year. This affords continuous employment and represents a wonderful advance over the old days when an orchestral player had to scramble for engagements and often faced a long period of unemployment in the summer.—Ed.

"The average organist, playing in a good three-performances-a-day house, will get from \$100.00 to \$200.00 a week, surely an enormous remuneration when one realizes that some of the people who are earning this large income, in years gone by, would have occupied Sunday organ positions at \$5.00 a week.—Ed.

that the boy, all other things considered, would be acceptable as a professional student, while the girl would probably be just about good enough to get benefit from a few appreciation classes.

"The remarkable thing is that, when the students themselves undergo musical experience, that is, expert instruction and tests, the Seashore Test for the most part, correctly foretells (indicates) the rate of their progress. After the student has indicated professional potentialities and has had a fine training toward a definite end, there are a number of very enticing opportunities standing before him. Of course, the biggest field in music will probably always be that of music teaching in what might be called a small private way; but because it is small does not mean that it is not important. Not all students can go to the big schools and the big conservatories. There must be excellent local teachers. The more up to date, the more alert and the better trained these local teachers are, the higher will be the standard of musical progress in America in the future. The vastness of our country, the great lack of anything approaching homogeneity in local



ones must content themselves with a slender income. This is due, in a large measure, to the very limited opportunities for employment. However, considering the enormous advance in musical interests in other directions, it is only reasonable to suppose that opera, despite the great expense of the management and production, is sure to become more popular in America.

"Opera must be seen. People will not be content to hear opera over the radio and through the phonograph alone. But these features are among the best advertisements of opera. There will be a time, without doubt, when America will have enormous opera houses with excellent companies just as in Italy, Germany and France. Just now there are comparatively few operas to run what might be called the operatic trade.

"In the first place, the opera singer should be a fine musician. He should have an advanced type of physical training (ballet training when possible), so that his body may be strong and lithe. He should have ample dramatic training; and last, but not least, he should have a specific training in singing under a conductor who knows the operatic traditions.

"We have so many very capable singers in America; but very few of them have been able to make the bridge to the operatic stage. It has been my conviction that our next step in America, leading toward greater opera, will very likely be through a higher form of light opera, such, for instance, as is 'The Student Prince,' 'Countess Maritza,' 'The Vagabond King,' 'The Chocolate Soldier,' or such a work as the unfortunately ill-fated 'Deep River,' by Mr. W. Franke Harling. The production of many of these works and their like resulted in fortunes for the producers.

"Wherever there is a practical economic demand, the demand for artists always increases. These operas are tending to elevate the taste of the general public.

"The field of recitals, concerts and radio, and also the talking machine, is so much a matter of the individual performer that it is difficult even to intimate what the possibilities are. Some of the concert singers are said to have earned as high as forty thousand or fifty thousand dollars per year. The field is broader than that of opera, of course. Concert pianists and violinists have, in some instances, lived to see themselves become millionaires, not in francs or marks, but in actual United States dollars.

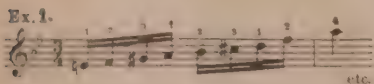
## For Mastering Scale-Like Passages

By E. H. NICKELSEN

How often does one come upon a passage in a piece or study, which is not so different from a scale and yet has about it something that makes it tricky for the fingers.

To overcome such a difficulty the following method is suggested, using the opening run in Godard's *Second Mazurka* as an example for study.

The original passage is



As a preliminary exercise practice the following, which is made up of repetitions of pairs of notes taken from this passage and fingered exactly as it will be when taken as a whole.



## The Teacher's Field Greatest

"IT IS THE TEACHER, nevertheless, who has the greatest field in musical art. He is the missionary to the great public. He deals first of all with an art which is of vital importance in training the mind, developing the imagination, quickening perception, establishing coördination of the muscles and nerves.

"In the University of Rochester, music is permitted even more credits in certain cases for the Bachelor of Arts degree than is Latin or Greek. Music develops accuracy and a sense of beauty interpretation. One of the things we have discovered here is that the students who pass our Seashore Tests and become students of first rank in our musical department in our musical work, also rank among the very first students in the other branches of intellectual work in the University. It is very difficult for anyone loving music to get the maximum from it without performing it. Americans must learn this more and more. There is an enormous advantage in hearing the finest music at concerts, through the radio and through the talking machine and player piano. These are all very vital features in modern musical education. Nevertheless, to get the real fun out of music, to have the adventure that comes only with the exploration of new fields, just as one reads a new book or plays a new game, one must have the ability to perform. This is not emphasized enough in America. It is not understood as it should be; and many very good American citizens go through life without the facilities for getting the best out of music merely because their parents have neglected to give them a musical training.

"It is very easy to show a man that playing a game of golf and merely standing around and watching it are two very different things. But it is hard to show that same man that the great joys in music come from playing it and not merely watching the other fellow do it.

"America is now on the threshold of its greatest musical experience. Music has become as much a part of life of the average man as his bread and butter. We have come to a day in our national history when few men and women are willing to admit musical illiteracy. It is my firm conviction that this will lead to greater happiness and civic content in the future."

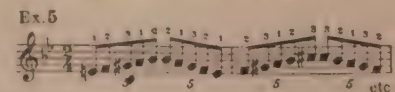
Follow this by grouping the notes into "threes" and playing them as triplets. Only the beginning groups are given, but the student will continue these to the compass of the run, always keeping each finger on the note it will play in the finished run.



Now use the notes with four in a group.



Then with five notes in a group



This method will promote dexterity and clearness of execution, add brilliancy to the touch, and improve tone color.

## The Evolution of the Staff

By ERNEST M. IBBOTSON

IT IS A great help to young students, in understanding the difference between the bass and treble clefs, to give a little talk on the evolution of the staff at one of the first lessons.

The points of the story are sketched on paper as it is being told, something like this:

Hundreds of years ago, when people were just beginning to understand what music was, they made queer little marks for notes called "neumes," above the different syllables of the words in their songs.

### Ex. 1

My country, 'tis of thee,

All of the music in those days was sung with or without an accompaniment. The instruments used would look very queer to us. They did not have pianos or violins as we do now.

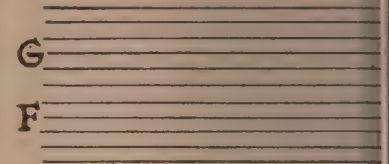
A good many years later, a line was drawn over the words, too, so a better idea was had of what the right notes were. A singer would start on any note that suited his voice and it was more or less a guess as to what the following notes were.

### Ex. 2

My country, 'tis of thee,

As time went on, different other lines were added; some were red, some were yellow, some were green, and so on, until as many as eleven lines were in a staff.

### Ex. 3



But with so many lines it was hard to tell quickly what the right note was. To make it easier the letter "F" was put on the fourth line from the bottom, and the letter "C" was put on the fourth line from the top (do so). The form of these letters gradually changed until the letter "F" became our bass clef sign  $\text{F}$ , and the letter "C" became our treble clef sign  $\text{C}$ .

One curling around the "F" line, the other around the "C" line. While this was a big improvement, it still gave some difficulty in rapid reading. One day some one said, "Let us leave out the sixth line, it is in the middle of the staff (erase it) and when we want to use a note on that line we can just draw it in (do so) it will always be 'Middle C' whether we add it above the bass clef or below the treble clef. So that is why and here we have the two clefs to-day.

## Learning the Pedals

By GEORGE COULTER

LEARNERS are often confused in employing the pedal and lose hold on the music in trying to control their feet. To allow the requisite freedom in playing, pedalling ought to be automatic and unconscious.

Its simple and effective use may be embarked upon thus: Take an easy waltz with a pronounced rhythm and composed of simple diatonic harmonies, the chords remaining unchanged within the bar. When this can be played with ease, the pupil should depress the right pedal gently with the down beat in each bar, raising it, of course, at the end of the bars. The

swinging triple rhythm will also help him to do this without distraction from the playing and he will be enabled to appreciate the warm, binding and vitalizing effect of the pedal, and will be stimulated to acquire more skill in its use. A mat might be attempted next, with pedal in each half bar, so that the action of the foot may again synchronize with the beat.

Thus the pupil may advance by easy gradations from the regular to the more irregular rhythms where the pedal is used with greater ingenuity and for the sake of its manifold sustaining and expressive powers.

## Damrosch and the New York Symphony

By A. R. THUR

THE FACT that Walter Damrosch has recently resigned from his post as conductor of the New York Symphony Society, in which he succeeded his own father, gives special interest to his book, "My Musical Life." The Symphony Society, he tells us, had a difficult beginning, owing to rivalry between Leopold Damrosch and his great contemporary, Theodore Thomas.

"Orchestral conditions were bad compared with to-day," says Walter Damrosch. "There was no such thing as a permanent orchestra. The musicians of the Symphony Society, for instance, played in six symphony concerts during the winter, each preceded by a public rehearsal. They also officiated at four concerts of the Oratorio Society, and this was almost the extent of their efforts in that direction. The rest of the time they made their living by teaching, playing in theaters, at dances, and some of them even at political or military processions and mass meetings.

If a better 'job' came along than the symphony concert, they would simply send their father a substitute. Small wonder that occasionally their lips gave out and the first horn or trumpet would break on an important note during a symphony concert. "And yet in spite of these disheartening conditions, my father succeeded in fusing the orchestral players with strong emotional intensity, and imparting so much an interpretation to them, that the audiences of that day were often roused to the greatest enthusiasm; and I would tell my arm very proudly into his as we marched home from a concert, even though we knew that the subscription to the concert was not more than eight hundred dollars and the single sale at the box office had not reached the hundred dollar mark.

The tide was turned in 1879, we learn with a performance of Berlioz' 'Damnation of Faust,' which proved the salvation of the Symphony Society.



# Launching the Musical Artist

How Great Pianists, Violinists and Singers are  
Presented to the Public

By C. E. LE MASSENA

**P**UBLICITY is the creation of ideas and the launching of them in concrete form. Hence, it is the backbone of every career.

This is an age of enlightened self-interest and self-promotion that must be emphasized in order to create name quality and arouse public interest.

If not known, a name carries no weight; unheard, an art is worthless. Who could envy the modest violet born to blush unseen or the artist born to live unheard?

## THE ASPIRANTS

**I**N AMERICA there are 150,000 professional musicians, 50,000 of whom are singers. There are 250,000 vocal students, thousands each year clamoring for recognition. Figure out the chance for success if you attempt the struggle without publicity's aid.

There are two kinds of publicity. The one betrays confidence—fictitious creations that eventually sentence one to the editorial blacklist—and that means failure. The other is built on fact, embodies news value, avoids sham, bars extravagance. Nothing courts editorial ire more than an attempt to put one over.

## BARNUMISM

**T**HE PUBLIC, too, resents being misled. We are no longer in Barnumian days and any prolonged attempt to fool the public is artistic suicide. Ambition, lacking idealism, becomes a bursting bubble.

This is an age of the Survival of the fittest. Time was when clubs and local managers could be sold on recommendations, but today they buy names.

The most prized, the most beloved, the most noted works in literature and art are those best known. The greatest creations of man, when left to themselves, are nothing; only when they function as instruments of service do they become a vital force for good.

As musical history shows, building a career without efficient publicity is almost unprecedented. A big artist usually is one who, as a small artist, took advantage of opportunity. One remains swallowed up in the crowd until one asserts individuality, and the way to do that is to lift one's self above the mass.

One may do without publicity, also get long without success. One may have publicity, also fail to gain renown. Publicity is a means, not an end.

It never made a famous artist great, but it has made many a great artist famous—and it is an incontestable fact that no greatness was ever recognized apart from it.

## THE PRESS REPRESENTATIVE

**T**HE MUSICAL press representative has evolved into a specialist who no longer deals with clowns and elephants, but with souls and personalities dwelling in a world of art.

He is the motive force that drives the engine and steers the artistic craft, yet his abilities are rarely appreciated at full value.

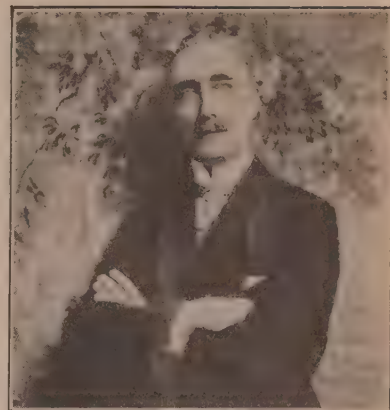
Press service must be planned and executed with skill and unerring judgment. Only an experienced journalist and musician can cope with the innumerable difficulties and problems of a publicity campaign in the field of musical art.

The following article by Mr. Le Massena indicates some of the methods employed in "selling" the artist to the public. One backer of a young singer once said to the Editor of THE ETUDE MUSIC MAGAZINE, "It costs more to launch a singer than it costs to launch a steam yacht." In many cases it may be true. Of course, the singer is worth far more to the world than the steam yacht, which merely gives selfish pleasure to a few wealthy owners.

It is possible for the young artist to build a reputation without some of the methods which Mr. Le Massena describes. This, however, takes time; and in America we must work miracles in minutes.

The author of this article is a musician who is also a professional promoter of the publicity of artists. The old-fashioned press-agent, with his repertory of tricks and fakes, has given way to the promoter who employs legitimate methods. In this field, Mr. Le Massena has been engaged at times by a long list of noted musicians, including Mme. Galli-Curci, Frieda Hempel, Paderewski, Damrosch, Dohnanyi and many others.

Mr. Le Massena is the composer of a very delightful operetta which has been given frequently by professional and amateur groups and has been heard over the leading radio broadcasting stations. Over five thousand copies of this operetta, "Pandora," have been sold.



C. E. LE MASSENA

This does not apply to trade papers with which the artist is only figuratively concerned.

## SYNDICATES

**T**HERE are two available—newspaper and picture—both highly useful and immeasurably profitable. They are elusive and difficult channels, however, because everybody rushes them. Syndicate editors are targets for press agents and offices are swamped with "stuff" on every imaginable thing. Due to this plethora of nondescript material editors are put on the defensive and it is impossible to catch them off guard.

There is always a chance of placing anything of real news value, and it is right here that a clever press man can show his ability. It's his business to know what syndicates want and that they will hold aloof until he has acceptable copy to present. Nothing is more detrimental to an artist's standing than the constant circulation of absurd or glaring "piffle" that smacks of rank publicity. Selling a name to an editor is half the battle and sooner or later good stuff will receive his "O. K." for publicity is really a form of mental science—an act wherein one mentality exerts a persuasive influence over another mentality.

## GENERAL MAGAZINES

**C**IRCULATION is the chief requisite for publicity, and magazines provide an extensive distribution. Entrances of this type are not for all, but reserved for the particular. Biographies and memoirs are the most acceptable forms. Sometimes a discussion of a pertinent subject is in order. The selection of media must be made judiciously, otherwise time, money, energy and patience are wasted in sending out MSS. without sufficient knowledge of requirements.

It is best to discuss the proposition with one of the editorial staff before submitting an article, because music material is accepted only occasionally and must be exactly what is wanted; consequently, this class of matter ought not go by mail unless to out-of-town publications following correspondence thereto. Most magazines either have their own staff writers or place orders for such articles as they may need them. Hence it is an occasion for rejoicing when you do land something.

## PHOTOGRAPHS, REPRINTS

**P**ICTORIAL publicity is the most effective and valued kind. In point of "boost" nothing equals having one's picture

Space in newspapers is at a premium with only a modicum available for music. Publicity material for artists, therefore, must be a highly-sensitized product condensed to a minimum.

It is essential that this material be correct, striking, newsy, magnetic, gracefully presented. Sensationalism is a matter of psychological moment rather than of general practice.

The one thing that unfailingly arouses interest is human nature. Plastic saints and pictured idealism are dull because human beings like to see men and women as they are—not as someone imagines them.

## ESSENTIALS OF PUBLICITY

**C**IRCULARS, prospecti, the first important items of publicity material, should be perfect in every detail, skillfully written with a selling punch, neatly printed and artistically designed. The usual stock form inspires neither confidence nor interest. Money saved here is false economy.

## ANNOUNCEMENTS, LETTERS

**S**UCH THINGS are intended to be read, so they must carry an immediate "stop" phrase or caption—something to catch the eye and lead it on. They should be succinct and rhythmic, embodying style, graceful and polished diction—a combination calculated to promote confidence and begot influence. That which is carelessly prepared or hastily executed is apt to prove a complete loss.

## PRESS BOOK

**A** VITAL necessity. The best single publicity medium which serves a purpose such as nothing else does or can. An indispensable adjunct since it dispenses with innumerable details associated with bookings. A good press book of diversified matter pertaining to the attraction, neatly mimeographed and bound, usually supplies local managers with all the press material needed to cover an engagement. This should be kept strictly within the limitations prescribed by good taste, but should embody dignified propaganda, also be free of error and untruth. Above all, it must embody readability. It cannot be too well done and compilation ought never be assigned to a novice, for a poorly-written and ungainly-looking press book is a detriment rather than an aid. Conversely, the more expertly

prepared, the more influence it is destined to carry.

## ARTICLES, STORIES, INTERVIEWS

**I**N ADDITION to material carried in a press-book, every artist needs to have on hand a quantity of special articles, stories and anecdotes, written in the first person, on subjects pertaining to one's life, art and views. These are valuable for placing with syndicates and magazines and are also good for "fillers." If the artist be prominent, such material is readily taken. Staff writers are always on the *qui vive* for live leads and one such item frequently serves as good bait to land an interview. At other times, reporters may be invited to hotel or residence for a news "release," discussion or quiz.

## ADVERTISING

**W**HILE NOT in the province of the press department advertising should be created and placed in co-operation with it. Preparation of copy requires skill and knowledge of selling values. It should not be contracted for without careful consideration of mediums and territories. More money is squandered in indiscriminate advertising than in any other phase of musical publicity. Few artists understand this aspect, too often relegating such details to managers, office employees or advertising representatives. If advertising is to accomplish its mission, it must be on a par with the publicity in strength, character, frequency and opportuneness.

## MUSIC PERIODICALS

**U**SEFUL mediums in launching and sustaining a career. But they should be employed with discretion. None but an expert is qualified to advise on this subject. Small sums are inadequate and large amounts are sure to strain a budget unless one has ample funds to command. Caution and experience are the best guides.

Such investments are futile unless placed properly and used effectively. A "fling" or "flyer" now and then is certain to miscarry, while a cheap, insignificant insertion is as valueless as it is unwarrantable. Musical journals (with the exception of the musical home magazines, such as THE ETUDE) are strictly "class" publications, serving a like purpose and covering the same territory—i. e., the musical field.



reproduced. That is the reason out-door display enjoys such a vogue in commercial advertising since the eye is quicker than the mind to grasp and more apt to retain the impression for a longer time. An illustrated article has more potency than one carrying no pictures.

Even a photograph with a mere caption is more desirable, from a publicity angle, than twice as much reading space. Rotogravure and picture pages in the daily press are eagerly sought and are at a high premium. These are excellent mediums to cultivate, but the subjects must possess news value. Original photos are costly and not essential for distribution except in special cases. Reprints are inexpensive and well suited to publicity purposes. Black, glossy prints produce the best results; therefore, sittings should be made with clear, well-defined poses. Many photographers do not favor such desecration of their art and insist on creating an "art study" which is wholly unsuited for publicity.

#### LOCAL ADVERTISING

**S**HEETS, Cards, Cuts, Mats. One and three sheet posters, as used on theatrical billboards, are part of the equipment of every artist. These, with window cards and cuts, are usually handled by managers, but a certain number of half-tones and newspaper cuts, also a quantity of mats, are always needed in a publicity office. Some papers accept mats, others cuts, while class magazines often use fine screen cuts, but the best and largest publications prefer to have good prints or originals and to do their own engraving. One of the details of press service is to know the various requirements in this line.

#### PUBLICATIONS

**I**T IS NOT good policy to send out press material whenever one takes the notion or because it is a self-appointed duty. If possible, it should be scheduled so as to guard against overdoses. Too much is sure to clog the wheels or close the sluice gates. There are two sorts of press news—one breaks quickly and demands fast action; the other involves a systematic building-up process. The former has to be executed on the "run," often dispatched by messenger, telegraph or special delivery. The latter is the more difficult to handle because it lacks the spontaneity of the other.

Items about activities, dates, engagements, programs, roles—whatever is of current interest—should go out weekly, even daily. If important, and on time to catch the editions for which they are intended. In the case of dailies, this is a matter of strict attention and promptness, for to be late with such notices is to prove one's inefficiency. One must know also whether such copy is suitable for the "music" editor or "news" editor and that it is directed accordingly. Musical papers may be supplied with a variety of material at frequent intervals, provided one carries advertising; otherwise, it might prove "unacceptable."

#### FEATURES

**F**EATURE STORIES are always saleable, if of feature quality. These are of the intimate order dealing mostly with the private life or affairs of the subject. Sensation and scandal are to be avoided even though it close the columns of certain journals catering to such tastes.

On occasions, a publicity "stunt" may be staged legitimately and to good purpose, but it must be adroitly concealed. Such material makes good "first page" copy. Stolen jewels, divorce, marriage, finance, arrivals and departures, purchase of property, contracts, appearances, social functions—things that pertain to personality, rather than to art—these generally prove good copy. Local representatives of out-of-town papers are almost unanimously agreeable persons looking for suitable material, and are valuable co-operators, especially for tours.

Press clippings as visual evidence of press service are desirable. There is no way, however, of locating all that gets into print, although a fair percentage can be gathered through the assistance of least two press clipping agencies. Some papers will return "marked" copies if requested.

#### FOREIGN PRESS

**C**ERTAIN foreign papers have representatives in the United States who are glad to receive news concerning artists going to or returning from foreign parts—particularly useful for Canada, Europe, Mexico and Cuba. Press material for the Orient or remote parts requires special treatment because of a set publicity policy that maintains in some localities. The foreign language press in American cities furnishes a convenient medium, particularly when it concerns those of like nationality—Serbian, Polish, Jewish, Russian and so forth. English copy can be used for such, as well as for most foreign states, there being few cases when items need to be translated into another tongue.

#### CRITICISMS AND NOTICES

**T**HE CULLING of essential portions of critical reviews is a delicate operation, for it is not always clear what specific words are best to lift. Brief, pithy, forceful clauses and catchy, graceful phrases are perhaps most effective for reproduction. They take up less space, can be set in large type and more readily attract the eye.

Sometimes, it is wise to reprint an entire notice if given by a prominent critic or if enumerating points that do not lend themselves to curtailment. Key words may be emphasized in bold-face type or italics. Press notices, when reproduced, should be set off by a striking picture with the maximum of white space. A single sentence often proves of greater value than a voluminous exposition. To alter or delete so as to transform a poor notice into a good one is both dishonest and unsafe.

#### TOURS AND CAMPAIGNS

**N**O PART of a season's publicity work is more important than that pertaining to tours. It is aimed to stimulate ticket buying, also to induce repeat engagements. The signed contract is not the end of the transaction. Adequate publicity is an expected accessory to every engagement. Campaigns should be launched far in advance of schedules and each point covered thoroughly right up to the performance date.

#### ANNOTATIONS

**M**OST auditors are mentally unprepared to listen. They bring their mentalities to a concert, but these do not function spontaneously. Therefore, it is necessary to acquaint them with what they are to hear. Program notes serve that purpose as nothing else does or can. By this means, the auditor grasps the significance of each piece or song, receives greater emotional pleasure and carries away a more

intelligent idea of what he has heard. He is a human being, not a machine. He possesses mentality, intellectuality and emotion. But these faculties he cannot unless stirred into activity through impulse. It's up to the artist to supply that impulse. Word-books are apt to prove a hindrance rather than a help, for, instead of listening to the singer, those who receive them invariably follow the translations in a vain attempt to get at the meaning.

#### BOOKS AND COMPOSITIONS

**T**HE PUBLICATION of books is not a publicity of an uncertain type. Rare do books by artists aid a career because, almost invariably, they are memoirs, autobiographies or teaching methods written at the close of a musical life. Hence, few books can be utilized as propaganda material. Compositions and songs, however, have an appreciable publicity value.

A good composer who plays his own works or sings his own songs finds them helpful in creating name value, and as these begin to find their way on programs of contemporaries, this value is enhanced proportionately. A musical work of class performed by a recognized organization is a decided boost to the composer, but such works are scarce, so publicity of this sort is too ephemeral to be courted.

Radio furnishes an excellent medium for wide publicity which artists and managers have been slow to recognize, but towards which they are now showing a decided partiality.

## Music and Poetry in Autumn

By RENA IDELLA CARVER

3. In Autumn ..... Söchting
4. Autumn Idyl ..... P. Renard
5. In Autumn ..... Moszkowski

The next group is given over to Hallowe'en pranks and all the gaiety and witchery of dainty and boisterous figures of the masquerade, as well as the awe-inspiring appearances of ghosts and witches, enter into the music.

1. Jack o' Lantern ..... Bartlett
2. Clown ..... Chaminade
3. Pierrette ..... Chaminade
4. Paladin (from Mascarade) ..... Laurens
5. Witches' Dance ..... MacDowell

"Then lift up the head with a song!  
And lift up the hands with a gift!

To the Ancient Giver of all

The spirit in gratitude lift!

For the joy and the promise of spring.

For the hay and the clover sweet,

The barley, the rye, and the oats,

The rice and the corn and the wheat,

The cotton and sugar and fruit,

The flowers and the fine honeycomb,

The country so fair and so free,

The blessings and glory of home.

Thanksgiving! Thanksgiving! Thanksgiving!

Joyfully, gratefully call

To God, the Preserver of men,

The bountiful Father of all."

1. The Joy of Autumn ..... MacDowell
2. From Puritan Days ..... MacDowell
3. In Autumn ..... MacDowell
4. A. D. 1620 ..... MacDowell
5. Of Br'er Rabbit ..... MacDowell
6. By Smoldering Embers ..... MacDowell

Edward Fitzgerald's "Old Song" gives a scene of late Autumn.

"Tis a dull sight

To see the year, dying,

When Winter winds

Set yellow woods sighing,

Sighing, O sighing."

When such a time cometh,

I do retire

Into an old room

Beside a bright fire,

Oh, pile a bright fire!

I never look out

Nor attend to the blast,

For all to be seen

Is the leaves falling fast,

Falling, falling!"

1. Flying Leaves ..... C. Koelling
2. Falling Petals ..... P. Lawson
3. Autumn Leaves ..... Zimmerman
4. By the Fireside ..... Schumann

Other lists to select from are given below.

- Witches' Revel ..... Schydt  
A Tale ..... MacDowell  
Ghosts ..... Schydt  
In the Hall of the Mountain King ..... Grieg  
All Souls' Day ..... Schydt  
Joyous Peasant ..... Schumann  
March of the Pilgrims ..... Kneeger  
Autumn Leaves Waltz ..... Zimmerman  
Witches' Dance ..... C. Linsay  
The Black Forest Clock ..... C. Linsay  
Autumn Days Match ..... C. Linsay  
Sparks ..... Moszkowski  
Marche Fantastique ..... W. G. Smith  
The Gobbler ..... G. E. Spaulding  
The Tale of a Bear ..... G. E. Spaulding  
Arrival of the Brownies ..... B. R. Anthony  
Four Leaf Clover ..... H. Engelmann  
An Autumn Afternoon ..... C. Linsay  
The Jolly Huntsman ..... G. Meckel  
Giants' Games ..... R. K. R. R.  
Prelude and Fugue, No. 1 (with Hymn of Thanksgiving) ..... Mendelssohn  
Colombine ..... Silver  
March of the Dwarfs ..... Grieg  
Autumn Leaf ..... H. Engelmann  
Indian Summer ..... C. Linsay  
Red Leaves (An Autumn Impression) ..... C. Linsay  
An Autumn Mood ..... W. M. Foster  
Falling Petals ..... C. Schumann



# Leschetizky's Vital Ideals

By Leschetizky's Most Famous Vorbereiter

MARIE PRENTNER

AUTHOR OF "THE MODERN PIANIST," A TEXT BOOK ON LESCHETIZKY'S METHODS

IN THE BRILLIANT rooms of the Villa Leschetizky, in the Karl-Ludwigstrasse at Vienna, it was formerly usual in the autumn for a great number of pupils from all parts of the world to assemble around their celebrated teacher, Theodor Leschetizky. Eleven years have passed since he has gone, "round the corner," as he used to express himself about death. That his spirit, however, is still alive was proved on the twenty-sixth of September, this year, by those disciples who joined together to do homage at the master's grave in the Vienna Central Cemetery, both in their own names and those of all the others who were prevented from coming by the great distance of their homes beyond land and ocean barriers.

On that day took place the solemn unveiling of the monument which had been erected through the generous efforts of American pupils. After the long period of eleven years this surely shows that only what was earthly of Leschetizky has passed away and that his memory is still cherished by his grateful pupils, that his spirit still animates their art and work—Leschetizky's ideals still live!

The great attraction and interest of his teaching and the wonderful results attained were in my opinion due to his ever-ready ability to illustrate, by his own performance, his remarks and criticisms of the pupils rendering of the work. Thus, the instruction of the master was combined with the execution of the artist. I lay the greatest stress on the importance of this method of teaching and have therefore myself adopted it.)

## Aural Representation

AS I FORMERLY noticed with Leschetizky's pupils and have since observed with my own, there is nothing more inspiring to the phantasy and sense of musical beauty than the vivid representation to the ear. This brings the desired ideal within the scope of nearest consideration and renders mountains of dry scholarly instruction superfluous. Hearing specially difficult passages played (the elocution of that language of all languages, music) awakens in the pupil the dormant talent and leads to progress with surprising rapidity.

The older Leschetizky grew the more interested himself in signs of precocious talent. Quite a number of such miniature pianists were often grouped around his two pianos at his celebrated "Klassenpende." Some droll remark or some comical situation on the part of one of these sweet and very clever little musical adpoles" often decided the success, even to the performances of the grown-ups. When the cheerful temper of the master lasted for the whole evening and he would relate tales of his youth, of his friendships and meetings with other great artists, such as Anton Rubinstein, Lablache and the Swedish Nightingale, Jenny Lind.

At her first appearance in Vienna, Jenny Lind was received with the greatest triumph, and, after the performances, on leaving the "Kärnthnertheater" (our present opera house) her carriage was drawn home not by horses, but by the enthusiastic students. Often, till two o'clock in the morning, she had to appear over and over again on the balcony to thank the acclaiming crowds for their endless ovations.

On one of these occasions Leschetizky

was holding up a big branch of blooming lilacs, which he had broken off for her on his way, when suddenly he felt himself lifted up by her excited admirers. Holding on to a pillar he was lucky enough to be able to throw the fragrant blossoms at Jenny Lind's feet. She forthwith picked them up and gracefully bowed her thanks. This was his first meeting with the celebrated singer, and it remained unforgettable in his memory.

## Molding Delicate Hands

LESCHETIZKY believed that it is one of the most pleasing tasks to model children's hands and children's minds technically and musically. In this opinion I myself fully share. Children as pupils always had a great attraction for me; it may be that my partiality was somewhat owing to the charming incident which led to my appointment as Leschetizky's assistant.

At that time I had as my first pupils two little Polish girls, cousins, and they were nine years of age, one fair haired with blue eyes; the other with dark eyes and black hair. The two pretty little girls at once became my greatest favorites and were extremely diligent. After two years of eager study it occurred to me to ask Leschetizky to let my little pupils who were now eleven years old, play to him. He readily assented and fixed on a Wednesday, the day of his well-known classes,

an hour before the beginning of the class.

Each of my little girls had prepared no less than eleven pieces, although I thought two or three would be sufficient. The Professor, generally so severe, was so delighted that, at the end of each piece, he asked, "What else have you got? Go on playing!" till all the twenty-two pieces had been played. Leschetizky's pleasure and appreciation were really touching. He exclaimed, "To-day is class day. Your pupils must play! The others must hear them! The performance of these two children reminds me of my own childhood." Leschetizky himself had been a wonderful child-pianist under the tuition of Karl Czerny.

At the close of the class I was made very happy by the charming way in which he offered me the appointment as his assistant. On the following day, my door bell rang over and over again and each time a new pupil stood before me, saying, "Professor Leschetizky sends me to have lessons with you." From that time on I had principally to do with grown-up pupils, eager and ambitious, to whom I could devote all my energies and in whom I could infuse my own enthusiasm.

## Effects of the War

BUT THE war brought a change. The musical soirées in my villa in Vienna, which had been so frequented, had to be given up. Art in Vienna was at a stand-



still. In fact, the hardships of daily life were so great that my sister, a very successful sculptress, and I were fain to remove from Vienna to Gmunden am Traunsee. The lovely lake surrounded by beautiful mountains, the pure air from the Alps, after the city, so neglected since the war, was a welcome change.

The intercourse with a particularly intellectual and art-loving society, which had assembled round the court of Cumberland, soon let us feel that we had here found a second home. All my pupils from abroad had left Austria on account of the war. A few advanced pupils from Vienna had followed me to Gmunden and new pupils from Gmunden presented themselves.

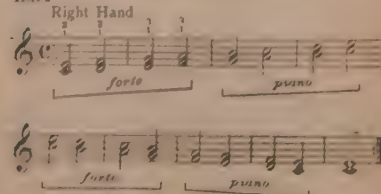
To my surprise, children, also, were brought to me as hopeful scholars. First of all, a very wealthy lady brought me her eight-year-old, pretty little Tommy. He knew nothing to play to me; he only knew the names and the values of the notes. His original interest in learning to play the piano had been thoroughly knocked out of him during his one year's instruction in London. His mother, an Austrian, had just returned from London. After her experience there, she despaired of her boy having any talent for music. So she begged me to give him a month's trial.

## Tommy's First Lesson

THE case was really alarming to me, for, except his notes, he knew next to nothing. I looked at his delicate little hand and placed his soft, inert fingers in form of a third (right hand) on the keyboard, showing him with my own hand exactly how the fingers are to be held, the point of the thumb resting on the edge of the key C and the third finger well curved in the middle of the key E. The fingers which are not occupied are to be held well curved above. In the same position I made him strike the keys D and F, E and G, and so forth, in form of the ascending scale.

He had to count aloud and to strike the first four thirds as loudly as possible, the next four thirds as *piano* as possible. As a preparatory exercise for the legato, the hand should now move quickly close to the keyboard from third to third ascending and then (four thirds loud and four thirds *piano*) descending.

Ex. 1



These exercises and all the following exercises should then immediately be played



THEODOR LESCHETIZKY



with the left hand in contrary movement.

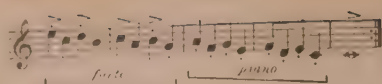
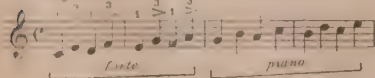
Then these thirds were practiced staccato. For this the fingers are placed in position on the keys and, after giving a quick stroke down, not only the fingers but the whole hand, throwing itself upward from the wrist, drops quickly back again to be ready in position for the next third. Again four thirds as loudly as possible and four thirds as softly as possible. This exercise is also executed in another kind of staccato.

In this the hand, well raised above the keyboard and the fingers already in position, is dropped suddenly to strike the keys and then quickly and elastically jerked upwards from the wrist. The same exercise is also practiced with another fingering, with the second and fourth and the third and fifth in the different modes of touch and color, *forte* and *piano* later *fortissimo* and *pianissimo*.

The variety which is attained by the change to different touch and tone is an attraction for the child and keeps his attention alive. I have tested this by experience in various cases among my younger pupils. Moreover, it lays the foundation for phrasing and execution. The interest awakened by this method makes the child eager for his studies, and to him it brings as a rule, three special qualities: quick perception, the gift of imitation and good memory. One of my advanced pupils who had followed me from Vienna and was studying as a teacher attended at every lesson and then prepared the young pupils for the next by carefully practicing with them exactly in my method.

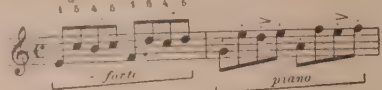
In the same way as the thirds, the sixths should be practiced with the fingering: thumb and fifth, loud and soft, long and short. The sequences of thirds and sixths then are to be played separately, one note after the other very slowly, *forte* and *piano*, *legato*, *staccato* and *non legato* with first and third, second and fourth and third and fifth.

Ex. 2 Right Hand



The thumb, the naturally strongest finger, always has to strike its key more softly than do the other fingers. The sixths are played with the first and fifth and then in connection with the fourth finger, which gets a special accent.

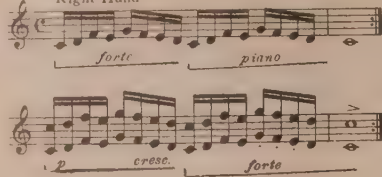
Ex. 3 Right Hand



These exercises are to be transposed into the different keys.

After the sequences of thirds and sixths, other finger exercises follow—with the hand at rest in *legato* and *non legato* and then from the wrist, *staccato*, *forte* and *piano*. As soon as the stretch of octaves is attained, mostly in a few weeks of steady work, the exercises are to be practiced in octaves, first *piano*, then *crescendo*, then *forte*:

Ex. 4 Right Hand



Special exercises for the thumb as a

preparation for the scales are excellent practice for the little hands:

Ex. 5



Then follow the scales, especially the chords, first, each finger separately, then in connection, while some of the keys are held down. In most of the chords the position of the hand is turned slightly outwards. The fingers should first be prepared on the keys in the position required for the chord (without striking). Then being raised from the wrist and still retaining their position they should immediately descend and only then strike the chord. By doing this great accuracy in striking chords is soon acquired.

After this the arpeggios should be practiced. These exercises all together correctly executed develop a full sound and variety of tone not savoring of childish performance. As these finger exercises will prove so effectual it is not necessary to practice them, for long at a time. Half an hour daily will be quite sufficient.

At the same time I began from the very first lessons with the charming little compositions of Gurliitt, Heller (edited by Louis Klee with appropriate titles and verses), Reinhold, and so forth. These pieces must already be played with expression and also with discreet use of the pedal, as it is my object to bring out all the beauties inherent in these little compositions. I cannot but admire the talent of the composer who can bring so much taste, grace and effect within the narrow compass of child literature.

### Self-Test Questions on Miss Prentner's Article

1. What position of the hand should be taught the young pupil at the first lesson?
2. What were the effects of the war on artists in Vienna?
3. Why should variety of touch be stressed with young pupils?
4. What is to be noted in striking the thumb on the key?
5. What exercise insures accuracy in striking chords?

### Some Observations on Practice

By RICHARD E. YARNDLEY

MUSIC student, what is your practice to you? A mere formula which you observe with fair regularity, or a really vital function? Pray stop a minute to take stock of yourself and determine whether or not you are getting on with that etude or concerto in a way that satisfies you. The subject of practice is a trite one, and yet on practice hinges future success to an extent few students, even the serious ones, fully realize.

First, there is the factor of physical well-being, of "keeping fit." Sound mental hygiene is another most important item. Each of these factors depends on the other. Proper physical training tends to induce keen mental action; a healthy mind reacts favorably on the physical condition. It is not straining the point at all to assert that ill condition, mental or physical, is responsible for most of the failures in all departments of human endeavor. Exuberance of spirit, on the other hand, is a large factor in success. Get it! Make it a study. This will involve sacrifice in many ways, a relinquishment, first of all, of the opinion that merely "having a good time" is the purpose of life.

Factor number two is faith: faith in your art and faith in yourself. If this soul quality is lacking, it will have to be acquired by study and practice. This calls for determination, not of a belligerent type but of a calm and steady nature. When

one has gained perfect poise and serenity, results accrue with twice the ease of those produced by careless, irregular endeavor. An aid to this state of mind is to practice slowly. This dictum, through constant repetition, has well-nigh lost its force, but it is a rule that still works perfectly.

Factor number three has to do with the amount of practice. This is something each student must determine for himself. In view of the factors mentioned in the foregoing paragraphs, it would be a safe plan to apportion periods well within the student's capacity for sustained effort, this on the same principle that it is good to get up from the dinner table feeling somewhat hungry. In other words, do not practice to satiety. Failure to heed this point will dull your interest and lessen your accomplishment.

To sum it all up, you must be full of enthusiasm; you must have faith in yourself. Your mental state must be poised and deliberate and you must apportion your time so as to avoid weariness. Lastly you must practice every single day. There is a big psychological factor involved in absolute regularity.

"Carmen is the apologia and the epitaph of Bisei, one of the great glories of France, whose passing bereft the world of a genius, and his many friends of a rare affection."—HERMAN DEVRIES.

### Eighteen Months' Training

BUT LET us return to my little pupil Tommy. He passed through his month's trial successfully and, after eighteen months' work, was able to play Chopin's *Nocturne in E-flat* and Henselt's *Pensée Fugitive* (a study in octaves), both by heart and with exquisite expression, to the surprise of his parents who were good judges in music. They were naturally delighted. It is hardly possible to conceive a more rapid development of talent. The brilliant result is based on the careful phrasing of the hand in the right position, indispensable for the cultivation of a perfect touch and by the selection of suitable compositions. Vivacity on the part of the teacher and frequent illustration by playing pieces under study will prove an infallible help in keeping alive the interest of the pupil.

Little Tommy was so eager to hear music that, after his lesson was over, he remained standing by the piano begging me to go on playing. But he said, "Now you must not only play my pieces, though they are so beautiful, but you must play your own," and gave me no rest till I had played to him serious works of Chopin, Schumann, Beethoven, and others.

In any case it is a blessing for every child to be instilled with true art from the beginning. He who ultimately has to adopt another profession will find in the love of music gained by such ideal study a beautifying influence for his whole life, and for him whom fate has accorded the grace of pursuing music as a career, how many thorns will have been removed from the path leading to the goal!

The right foundation of the study of music is of the utmost importance. In these, our realistic times, the love for true music should be imbued as early as possible, and the desire for the higher walks of art be cherished throughout the whole course of tuition.

It was the lifework of Leschetizky to disseminate the lofty understanding of his art and whoever earnestly endeavors to follow in his footsteps will help to prove that "Leschetizky's ideals still live!"

### Hot and Cold!—A Helpful Teaching Idea

By CHARLES KNETZGER

Ex. 2



To overcome this tendency, and to help them keep the staccato idea in mind, the little pupils may learn to say, "O, it is so hot!" to each measure of the piece, except the following:

Ex. 3



O, it is so cool!

This insures perfect rhythm, besides keeping them on the alert to raise the fingers from the keys.

As one pupil said, "I feel I have scorched my fingers when I fail to raise them from the keys. It is so refreshing to get to that cool note!"

which careless pupils often render:

Ex. 1



"Trust men and they will be true to you; treat them greatly and they will show themselves great."

—RALPH WALDO EMERSON, *Essay on Prudence*



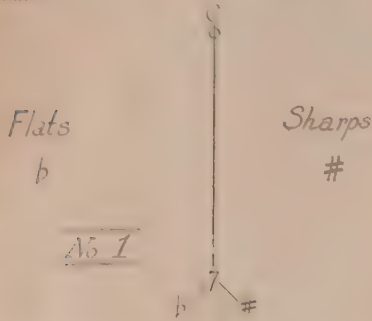




## The Scale Signature Design

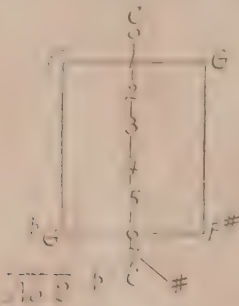
By MAIMIE CARTER CRUMPTON

**D**RAW a vertical line and place at both ends the letter C. The top C stands for the smallest signature—no sharps or flats—while the bottom C stands for the largest signature, seven sharps or flats.



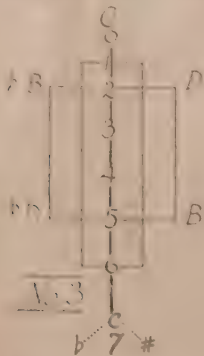
The right side of the diagram represents the sharp scales and the left side the flat scales according to the circle of fifths.

Now place all the numbers between 0 and 7 on the vertical line and draw a line through the two adjacent numbers, that is, through 1 and 6, and form a square:

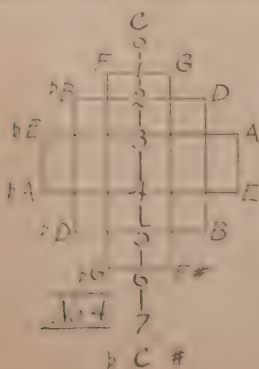


The letters F and G belong to these numbers 1 and 6. Reading from left to right around the square, F has 1 flat and G 1 sharp while F# has 6 sharps and Gb 6 flats; or we may say the white (piano key) F and G have one sign (b or #) while the black F and G have six signs (b or #).

Draw a square through the next numbers 2 and 5. The letters B and D belong to this square. Black B (or Bb) has 2 flats and white D, 2 sharps, while white B has 5 sharps and black D (Db) 5 flats.

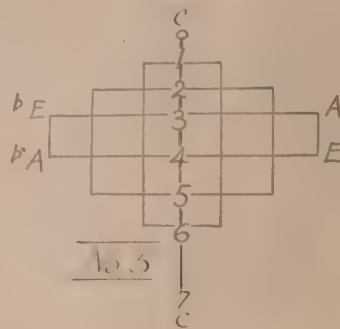


Then draw one more square, this through the numbers 3 and 4, which will belong to



the letters E and A. Black E (Eb) having 3 flats while white A has 3 sharps, and white E with 4 sharps while black A (Ab) has 4 flats.

Your completed diagram looks so:



Notice we have only four sets of signature numbers to learn, one line and three squares:

The letter C on the 0-7 line.

The letters F, G, on the 1-6 square.

The letters B, D, on the 2-5 square.

The letters E, A, on the 3-4 square.

Notice also, all letters on the right of C begin on white keys except F# and C# while those on the left begin on black keys except F and Cb.

## Maintaining Interest

By MARGARET G. STEVENSON

**A** CONTEST called the "Jellybean Contest" has been invaluable in getting the students to try to get the most out of that dragging first ten minutes of lesson and practice time. In the first place all students under fifteen are eligible. They are each given a cardboard basket pattern in rose, green or yellow and two little brass clamps with which to fasten the handle. Any ordinary box pattern will do. A good size is a six inch square with angles cut into the corners. Twenty of these can easily be made in half an hour.

The children take their baskets home, put them together and decorate them in some original way of their own. They are encouraged to use their own initiative, and a real pride of ownership is developed before they finish decorating their basket. When they are all decorated they are hung on a heavy wire across one corner of the studio.

Now comes the contest: the winner is the pupil who is first to have sixty jellybeans in his basket. As they have a chance of winning six a week or three each lesson, it usually takes about ten weeks and this ten weeks is usually the period in which the teacher is most free from worry.

At each lesson the pupil has a chance to win one bean for practice, one for technic and one for pieces. The one for practice is given if the pupil has practiced the assigned amount each day and has a written statement of it signed by his guardian. If there has been good progress on the piece, the jellybean is won; if not, it is lost. The same applies to the technic. Quite often an ultimatum is issued at one lesson that if there are more than two mistakes in notes at the next lesson there will be no jellybean. Of course such ultimatums can be used at the teacher's discretion. The jellybeans themselves form a consolation prize to the defeated candidate. So far we have always used a subscription to THE ETUDE as the first prize.

## Short Compositions for the Piano

By T. L. RICKABY

**I**T IS QUITE common to hear pupils—and even parents—speak boastfully of the length of the pieces they happen to be playing. "It has eighteen pages," they will say, as if the length of the composition had the remotest relation to its value.

Great painters have given us "The Horse Fair," "Christ Before Pilate," "The Crucifixion" and so forth, paintings that cover large canvases and ecclesiastical walls and ceilings. But it must not be forgotten that many a marvellous painting is a miniature, a subject presented in a medium that can be held in the palm of the hand. The epics of Milton, the works of Dante, the plays of Shakespeare, all are superlative works requiring scores, nay hundreds of pages for their presentation. But think for a moment of the gems of literature that have been embodied in the fourteen lines of a sonnet: of the great thoughts that have been expressed in a verse of eight or even four lines.

In the amusement world the tendency is toward vaudeville, because people dislike to concentrate their attention on what they consider long-drawn-out matters such as lectures and five-act plays. Even musical people do not always want to listen to long piano numbers, unless these numbers are played by artists. The majority of people prefer to listen to short, or comparatively short, pieces, and enjoy them if well done. The young pupil who has only sonatas, ballads, fantasies and the like, has nothing to play for the average, common, or garden variety of listener; and this variety is vastly in the majority. Such compositions are all right in their place, and any person equipped by nature and study to interpret them properly should have the opportunity to do so, but not to the exclusion of so many lovely tonal creations that "come"

in the compass of one, two or three pages. Schumann's *Arabesque*, Dvořák's *Silhouette* No. 2, the shorter *Preludes* of Chopin, Leighton's *Nightingale*, Krøger's *Cradle Song*, Goldmark's *The First Annona*, Grieg's *Notturno*, Schytte's *Forest Bird*, Tchaikowski's *Song of the Lark*, and scores of others by MacDowell and the American and European composers are available and are distinctly worth while. These smaller pieces furnish a welcome relief to the larger things that must be studied, are a source of pleasure to those who play (and especially to those who play for the love of it) and are much more satisfactory to those who merely listen.

In our teaching one all-important matter is almost totally overlooked, and that is that the chief end and aim of all musical study is to furnish the student with something for his own use and benefit, to give him the means of securing for himself pleasure and gratification in his leisure moments, in much the same way that some people will read a good book. What musician (not a concert performer) would ever think of playing a *Don Juan Fantasia*, or a concerto or the like, for his own pleasure?

The literature of the piano is one of the wonders of the world, illimitable in extent, marvellous in content, and infinite in variety. Yet the years devoted to piano study often leave the pupil rich (?) in the possession of a few brilliant or noisy compositions, but "poor indeed" in regard to the real wealth of composition for this instrument, which can boast of numberless pieces (all more or less brief in which the whirlwind, the earthquake, and the fire are conspicuously absent, but in which the "still small voice" speaks its sweetness and calm, but with wonderful potency.

## Building the Grand Staff

By MRS. W. B. BAILEY

**"MUSIC,"** someone has said, "is the fourth need of man: food, clothing, shelter—then music." No amount of drilling in fundamentals, then, can be considered useless if it aids a beginning pupil to get more clearly in mind the basic principles of this great art.

One need is an early and thorough understanding of the grand staff. As an assistance in grand staff building and in increasing interest in the work, have the pupils make a grand staff on a large piece of cardboard so the lines will be at least one inch apart. Make the lines quite heavy.

Cut blue and red disks one-half inch in diameter out of cardboard. On both sides of each blue disk place the letter name for

one of the lines of the staff, including the staff at least the first three ledger lines. On the red disks place the letter names for the corresponding spaces.

Have the pupil build the staff by placing all the blue disks on the correct lines and the red ones on the right spaces. After the pupil has done this for a few times, sing or play the tones represented by the disk as he puts them on and teach him to do likewise until eye and ear are both familiar with each line and space.

At least once each week place two or three beginning pupils together in a class and have a drill in staff building, which will inspire the spirit of rivalry in the pupils, each attempting to be most accurate and speedy.

## Curing Collapsible First Joints of Fingers

By MARY E. WILLIAMS

**T**HE BEST time to treat the first joints is from the first lesson. Pretend the fingers are little hooks and ask the pupil to hook down the keys. Begin by using each white key—all up and down the keyboard—with the same finger, first the right hand and then the left. Continue the same with each of the other fingers. At the next lesson use all the black keys in the same way. Then, for variety, use every second white key, every third and so on.

Use the finger exercises on every octave

of the piano but always with one finger at a time, to get the full benefit of the exercise. Now take c, e, g, c, e, g, c, e, g up and down the keyboard. Change to other arpeggios or exercises. Since in the action of hooking down, it is necessary to have the joint in correct attitude, this method has a much better effect than either telling a pupil to curve the fingers or asking him not to let his finger cave in. Moreover, it gives the brain a constructive idea with which to work.



NEARLY FIFTY MILES out of London, nestling in among the lovely Surrey hills, is the quaint little English hamlet of Haslemere, where many city-folk go to reach delightful country surroundings, breathe really pure, fresh air, and revel in the beautiful scenery which here is rich and widely attractive. Out a bit from this village and way up on an elevation of its own is High Marley, the summer home of the piano pedagogue, Tobias Matthay, also a winter week-end refuge from his many London activities. And here, at afternoon tea on the lawn, under the wide-spreading shade of fine old trees, which overlooked hills, almost high enough to be mountains, near at hand and stretching away into the distance, with shifting lights upon them and purple shadows settling o'er the downs—here Mr. Matthay talked about the message of music and how best to convey it. His ideals are noble, lofty, far-reaching, and one wonders if the enchantment of the spot has not had much to do with their inception; for this man, so keenly sensitive to beauty, has a passionate love of nature and hills above all else.

It is so quiet, so peaceful here with beauty of an intimate quality, so full of repose and rest . . . but the master is speaking, "What started me thinking along original lines, you ask? It was attending a concert given by Rubinstein that did it. I was influenced greatly by hearing Anton Rubinstein in London. The way he played a Chopin *Etude*, his marvelous technic, depth of interpretative feeling, his trick of *ppp*, quality of tone, varied color-palette, his whole artistry, in fact, set me to pondering over and analyzing the ways and means he used to gain these effects."

#### An Investigating Mind

SCIENCE, especially the science of mechanics, has always been a thing of the soul to Mr. Matthay, and his love of the machinery led him to investigate the mechanism of the pianoforte, to find out just how tone was produced, the kind of touch necessary and why Rubinstein could play as he did. As a result of these wonderfully painstaking and exhaustive experiments, he wrote a book on "The Act of Touch," begun in 1896, finished in 1900 and brought out in 1903, formulating his ideas into a treatise on how to attend each key that is played.

"The piano is not a percussive instrument," he says, "as many players seem to regard it, and so we never should use it as such. Realizing that our object must be to create key-movement, we shall then neither attempt to hit or strike the key as if it were a ball or nail, nor shall we attempt to jam it down upon its bed. We shall, on the contrary, project our minds, as it were, to the hammer-end of the key and our purpose will be to move the strings by means of that hammer-end. In a word, we shall not try to *play the keyboard* or *at it*, but shall instead try to play the strings by means of the key. We must take hold of that key by placing a finger-tip against its surface and thus enable ourselves to realize its weight and resistance through the muscular sense."

"Thus realizing the weight of the tool we mean to employ we must then proceed positively to aim with its opposite end, the hammer-end, and in such a way that its full speed is reached at the moment that the hammer-end is in communication with the string—the moment that we can hear the beginning of the sound. At the same moment we must cease to apply energy against the key except a slight residuum of weight required in *tenuto* and *legato*, to prevent the key from rebounding. We must determine in which manner the required speed shall be reached; for if the total energy is applied suddenly the result is a 'brilliant' but 'short tone,' whereas, if it is applied



TOBIAS MATTHAY IN HIS LONDON STUDIO

## "Stunts Do Not Lead to Art"

An Interview With TOBIAS MATTHAY

By LAURA REMICK COPP

gradually we obtain a true singing tone of good carrying power and have a finer control over the tone."

#### Searching Physical Conditions

NOW HAVING SOLVED the problem of tone production he applied his always-ready-to-investigate, his "inquisitive" but not inquisitive mind to ascertain the best possible physical conditions under which the tone could be produced; as quality depends on the playing equipment being right, and freedom in tone means freedom in muscular conditions. The first deduction was relaxation, getting the whole arm free, so that its weight could assist. This idea has been coming to the front more and more, especially in the last decade or two, but was used before that. Moritz Rosenthal said that he attributed the employment of arm-weight to the influence of Rubinstein, who developed it more and more in his playing as he advanced in age. Mr. Matthay may have made the same observation; anyway he shows all possible forms of touch to be built up from the three main elements of finger-exertion, hand exertion and arm-weight in combination with the rotary exertions of the forearm.

#### Rotative Action

THUS WE MAY PLAY a passage showing only finger movement, whereas each act of key-pressing depends upon a combination of exertions of the finger, the hand and the forearm rotatively and with a momentarily released arm to serve at times as a basis for the operation; the rotary activities (not necessarily showing any movements) being, perhaps, the most far-reaching element of all towards making or marring success. Thus the production of all kinds of tone differences is made clear, the contrasts of duration and also the laws of agility, which must be obeyed for the acquisition of that mere 'brilliance' which the public so often mistakes for music. Endless pounding of finger exercises becomes unnecessary, since only a sufficient number are required as a vehicle for the acquisition of the muscular and rhythmical habits, which the student has to acquire, and as a means of attaining endurance.

But lest this sounds too technical and mechanical he adds, "My 'method' of teaching does not consist in the use of any special exercises nor even of mere explanation of and attention to rules, but in giving properly selected pieces of *actual music* to the student; and, while making clear to him the interpretative requirements of such actual music, in showing him at the same time how to conquer the difficulties of its performance, both technical and interpretative. I do not approve of any 'method' which separates the study of execution from the study of music, and one must never, even during the early stages of learning, lose sight of the ultimate aim, the Beautiful in Music."

#### Music, Always Music

"OUR PURPOSE is to make music, to serve music from the first notes; and so a pianoforte key should never be touched without a definite musical—tonal and rhythmical—purpose in view. If you pay attention to the key, you are attending to music and to the extent we give attention to music we are artists; for we must consistently try to make music, not to play piano, and to achieve beauty and self-expression. Stunts do not lead to art and he that seeketh his own happiness loseth it!"

"The first step to realize is that music is not a series of brick-like disconnected fragments consisting of 'subjects' and accented and unaccented bits, but all music implies *movement* and *progression* and that it is this sense of orderly growth, in a word, rhythm, which compels us to feel that the executant is really telling us his thoughts and not merely making unmeaning sounds. Rhythm has been felt as progression of movement—a definite progression toward a climax; and, as key movement leads to sound, so the growth of a group of notes is toward the next pulse. Always feel the phrase *going somewhere*, just as movement goes to some definite point and play *towards* that, using *long sustained swings of rhythm*. Technically one should play *from* (the last note), but musically *towards*. A page in front of one does not suggest movement, but he must get a sense of

the whole made up of phrases—first, there is the movement of the whole; second, the movement of the phrase; third, the movement of a group of notes not the same as a phrase. From the outset one must see that music consists of progression or movement as regards Tune, progression as regards Harmony, and, above all things, progression as regards Pulse and Rhythm."

#### The New Piece

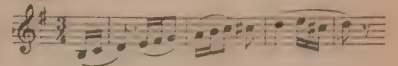
IN TAKING UP a new piece its mood must first be determined as this will reveal much regarding interpretation. Do not play a light, vivacious composition in an over-morbid manner worthy of a musical Hamlet. Next scan the piece to find its shape; that is, to find out what note you are going towards or where each phrase is leading. "We must know the piece as to its construction, see how it is built up, learn its general shape, its rhythmical construction, down to the minutest details. We must, too, learn to perceive what the music does, where it is that each idea, phrase, sentence and section has its natural climax or crisis. Such understanding of the actual material of the music will, also, enhance our perception of the musical feeling underlying these shapes."

When the phrases of a piece are felt to be *progressions* more *swing* is imparted to one's playing and he can sweep his hearers along with him. Duration is another point of which much is made in Mr. Matthay's teachings. It is natural to think that the length of the note, the time-value indicated, decides all; but in artistic playing this is not true, as there are so many infinitesimal shades that it is impossible to put on the printed page everything necessary to insure a finished performance. For instance, the length of a note to be played *portamento* can only be determined by the player's discriminating ear. Passages that are marked *staccato* more often than not should be played otherwise, because they do not sound well that way. Try this sometimes and note the improvement. Editors are careless, and many players confuse *staccato* and *staccatissimo*. By duration, or holding of the notes the right length of time, a tune can be made to stand out instead of by playing it more loudly; and some composers, Mozart especially, need exquisite fineness of attention to this detail.

#### Fit the Playing to the Notes

PLAY SMALL NOTES small-ly and make long notes long enough; for the piano is not a sustaining instrument, and this way of treating note values helps. Study the music always and give it what it wants. Watch the quality of tone and seek for variety, not letting it get dull. For example: take the Beethoven *Scherzo*,

Ex. 1

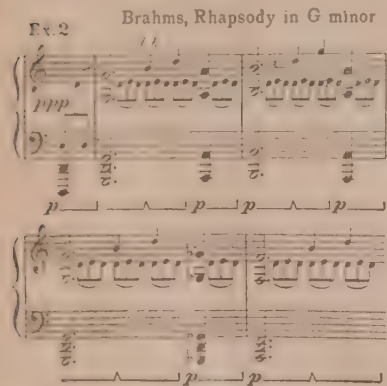


If all of these short phrases are ended alike the tone will sound dull; but if the first is played at the end with weight and the second without (kick-off), and so on, there will be more difference in tonal quality. In order thoroughly to understand music one should study composition; for only then can one tear to pieces in order to build up again, and this is just what it is imperative to be able to do. All chords whose resolution is given (this might be said in deference to modern music) should be played properly and consciously resolved; passing notes should be played *passing on* to something for resolution; and so when each bit is understood the interpretation is so much easier and more musical. "Find where each note *lives* in time impulses of



piece" and in its construction; then does the meaning unfold clearly.

Mr. Matthay has a unique, interesting and half whimsically humorous manner of putting ordinary sayings exactly the opposite from the way we have been used to hearing them, such as "the pedal is used to stop sound." "Use it not to hold notes but to discontinue them; and observe this well, for slackness of pedal attention spoils much. The cessation of a large body of sound makes accentuation as it causes detachment, as in the G major Concert Piece of Schumann. The pedal is also an aid to rhythm, since it makes for clearness by stopping the sound. Take it off where your musical sense tells you sound ought to stop. And, too, it is an accent instrument. Half pedalling or half damping is another effect that should be made use of more often than it is. Paderewski employs this device in the Chopin A-flat Ballade. The Brahms G-minor Rhapsody is another good place for it. In fact, it is a very useful means."



Always, always one's attention is brought back to the music and a way to play more

musically; as this hint, "chords and octaves must not be played as dead chunks of sound but each note considered as a separate voice. The coloring of octaves consists in making the upper or lower tone more prominent, as in Beethoven's E-flat Sonata Op. 27, Bach's B-flat minor and Chopin's A-flat Etude. Do not play in vertical masses, but, keeping in mind the constant mobilization of thought, play horizontal harmonies, making the piano, in fact, as nearly as possible a sustaining instrument. Chopin and Bach do not use octaves and both need cantabile playing."

A typically Matthay saying is an interesting definition of practice in three words "learning to choose;" and so, from the first step, touching the key and playing the note, one must choose how it is to be put down, with what kind of touch, what muscular adjustment, what tonal and rhytmical value, what relation to the phrase it is in, and so on and on, ever and always choosing.

His attitude toward modern music is intelligent and tolerant. "It is hard to suit ourselves," he says, "to a different idiom; but we should not condemn new music, because we do not understand it. We should ask ourselves, 'Is it a sincere product of expression; does it convey a message?' and watch our attitude in judging." This kindly spirit of always looking for the good extends to everything he does in life, associating with people, teaching and guiding them. In the quiet of the lovely Surrey Hills this teacher, writer, composer, investigator and thinker, this high priest of the noblest and most spiritual art, music, "carries on," giving his whole soul to the least important details for the sake of the artistry of the whole, taking trouble continually, as Carlyle says genius does, and taking trouble for others.

### Self-Test Questions on Miss Copp's Article

1. In what manner is the piano not a percussive instrument?
2. How did Rubinstein influence piano technique?
3. What is the chief purpose of playing the piano?
4. How shall the new piece be studied?
5. Give a new definition for "practice."

### Tone Can Draw Pictures

By C. HILTON-TURVEY

MODERN science has contrived an instrument which records the vibrations of a sound and throws them on a screen for all to see. Some of these vibrations are neat, pretty ones, continuing over a given space with little variation in their pattern. Others form a pattern which jumps about and makes tall points and small ones and that looks like a nurse's temperature chart in the case of a fever patient.

A trumpet makes a different pattern from that made by a violin or a voice; the oboe, the drum, the clarinet, the harp—each kind of musical instrument makes its own peculiar pattern in the most individual way. A single voice enunciating the letters of the alphabet throws a different pattern on the screen for each letter spoken.

So our senses, at least those of sight and hearing, would seem to be closely allied when we can thus make tone visible as well as audible.

Fill a very thin glass bowl half full of water. Then, after wetting your finger, run it firmly around the edge of the bowl. You will see the water rising in a tiny ridged pattern, following your finger as it makes its circuit, obedient to the vibration caused by your movement.

"Music was a thing of the soul—a rose-lipped shell that murmured of the eternal sea—a strange bird singing the songs of another shore."—J. G. HOLLAND.

### How Accurate is Your Musical Ear?

By RAY SOLADAY



IF THE student will take his tuning fork with him the next time he attends a concert or recital, he may try this little experiment. After listening closely to the opening measures of the numbers as they are played, let him see if he can determine the keys in which they are written. He can adjust his tuning fork to the key in which he thinks the number is being played and see how close he has come to guessing it.

He may also find it very interesting to "guess" the key of the numbers coming over the radio. If he has a piano in the room, he will be able to guess more accurately than with the adjustable tuning fork. If he hears a number which his ear tells him is being played in "C," let him sound the C chord on the piano as a confirmation.

The student, no doubt, has a fairly accurate ear for distinguishing the various chords and their combinations, but he will be surprised at the number of wrong "guesses" he will make before he succeeds in the experiment. However, with practice, he will soon be able to guess correctly the key in which any musical number is being played within three to five seconds after he hears the opening measures.

Aside from being an interesting experiment, this practice consistently followed, will so cultivate his "musical ear" as to make it of great benefit in the study and understanding of music.



### History of the Bagpipe

By MABEL W. PHILLIPS



IN THIS age we naturally consider the bagpipe to be the peculiar possession of the Highlands of Scotland, but history does not entirely bear out this supposition. While for many years the Caledonians, in general, and the clans in particular, adopted this instrument as being most expressive of national sentiment, the bagpipe, or wind-flute, as it was earlier called, is one, if not the first, of the musical instruments known to mankind.

Long before the great cities of the East were dreamed of, shepherds were shaping the rivergrown reeds into form and sounding the notes with which to call their flocks.

It has been said, and the first book of Daniel bears out the statement, that Nebuchadnezzar supported a band of musicians who made music upon bagpipes (then called by the Hebrews "sumponias"), for his great feasts and that these performers were piping right merrily at the time the handwriting appeared upon the wall.

Osiris, the god of the Egyptians, was credited by them with the invention of the windreed which was named "the syrinx." It was their belief that his great gift for drawing sweet sounds from this instrument created the Nile from the happy tears of the listening goddesses.

The later Egyptians added a bag, or pouch, to the instrument which was then termed a "chorus," until Ctesibius of Alexandria produced the water-blown pipes called "the hydraulic," the model of the pipes of the present day.

The first written music for the pipes of which we have record was that of Aristoxenus, 300, B. C. Of him an early Greek author said: "He is skilled to write, to work as an artist and to play with his mouth, the pipes on the bag placed under his armpits."

The Roman emperor, Nero, was a skilled performer upon the bagpipes, preferring his own rendition to that of any other player. It was also his boast that it was the Romans who introduced the bagpipe to Ireland. However, one of the

ancient Irish historical tales dating from the reign of King Conaire the Great, 35 B. C., speaks of "the nine pipers from the fairy hills of Bregia."

In Vienna the townpipers were the official music-makers as early as the year 1288, at which time they were equally in favor throughout all the cities of Prussia.

All the world is familiar with that famous medieval story, "The Pied Piper of Hamelin," the magic secret of whose piping has never been solved even to this day.

The bagpipe was a great favorite in Spain in the early part of the twelfth century. "The bagpipes of Zamora" are alluded to in "Don Quixote," and one of the most exquisite paintings in the royal palace at Madrid depicts an angel appearing to a group of shepherds, one of whom is playing upon a bagpipe.

The early Russians had a form of bagpipe called "the volynka" which was also known to the Finns and Bulgarians and used in all of their wedding ceremonies. Wandering minstrels of the north country, as well as gypsies, played upon the bagpipes to whose drone trained bears were wont to dance in the market places in exchange for copper coins.

In the early years of the seventeenth century, the bagpipe, under the names of the "cornemuse" and the "musette," enjoyed high favor in France; it was to the skirling of these pipes that the dames of that period loved to dance.

Louis XIV was patron of a selected band of players consisting of twenty-four violinists and an equal number of bagpipe-blowers who performed with exceeding skill. The instruments belonging to the royal orchestra were elaborately fashioned and covered with velvet embroidered with "fleur de lis."

An engraving by Leblond aptly portrays a gallant of that day, elegantly costumed and carrying a bagpipe across his shoulder, stepping down into a lighted garden where the fair ladies await the music and the summons of their king.

### MUSICAL SMILES

Compiled by I. H. MOTES

#### THOSE MUSICAL PARROTS

A DEAR old lady was showing her new parrot to her English gardener.

"Do you know, John, this parrot comes from the Congo, and Congo parrots are so intelligent that they seem almost human. This bird whistles 'Home, Sweet Home' so beautifully that the tears run down his beak."

"Yes, mum," commented John sympathetically. "I used to own one that whistled 'The Village Blacksmith' so feelingly that sparks flew from its bloomin' tail."

\*\*\*

#### A DEFINITION

"WHAT do they mean by saying 'Art is long?'" asked Mrs. Nuwed.

"Oh," replied her husband, "it means that when everybody begins to feel like going home the concert is only begun."

\*\*\*

#### UNCONCERNED NOW

A YOUNG man was learning to play the saxophone.

"Does my practicing make you nervous?" he asked the man next door.

"It did when I first heard the neighbors discussing it," was the reply, "but now I'm getting so I don't care what happens to you."

#### MUSINGS OF A MUSICAL MISS

A LITTLE girl of ten years was seated in front of the fire playing with her pet kitten. The child who was both religiously and musically inclined suddenly turned to her mother and asked: "Mother, do cats go to heaven?"

"I do not believe they do," her mother replied. "But why do you ask?"

Much to her mother's surprise, the child then asked:

"Then where do the angels get their harp strings?"

\*\*\*

#### ALWAYS AT IT

"AWFULLY musical, that young woodsman."

"How so?"

"Continually playing chop sticks."

"The only things vital in drama, as in every art, are achieved when the maker has fixed his soul on the making of a thing which shall seem fine to himself. It is the only standard; all the others—success, money, even the pleasure and benefit of other people—lead to confusion in the artist's spirit, and to the making of dust castles. To please your best self is the only way of being sincere."—JOHN GALSWORTHY.



THE WORLD'S GREATEST MUSIC AS HEARD IN THE OPERA HOUSE, IN THE CONCERT HALL, IN THE MOTION PICTURE THEATER, OVER THE RADIO, THROUGH THE TALKING MACHINE, THROUGH THE RE-PRODUCING PIANO, EXPLAINED BY A NOTED LECTURER & CRITIC.

This Is the Sixth Article in This Series

THE BROADER sense, any overture to an opera or a drama is a dramatic overture. The terms dramatic overture, however, embodies a narrower more specific meaning. In its more discriminating significance the dramatic overture foreshadows the character and spirit of the forthcoming opera or play. Serious as this may seem, it has not by means always obtained.

Prior to the opera reforms of Gluck (1734-1787) which this master introduced in the second half of the 18th century, no real connection existed between the overture and the dramatic work that it preceded. The practice then prevalent of borrowing overtures from other works—even from other composers—was, therefore, not felt to be particularly anomalous or illogical. In some of his overtures Gluck introduced thematic material of the forthcoming opera in order to presage the action; in others he merely established the character of the forthcoming scene.

Thus he elevated the overture to a new high dramatic plane upon which it was ready for the greater beauty and expressive power of Mozart, Beethoven and Wagner. Mozart gave it the beauty of musical architecture by applying to it the sonata-form; with Beethoven it became a bridged instrumental drama, by illuminating some of the principal phases of spiritual or emotional content, or of action, of the dramatic work to follow. Weber infused the romantic spirit into it.

### A Triumphant Overture

WITH HIS OVERTURE to "Tannhäuser" that Titan of dramatic music, Richard Wagner, reached the high-point of magnificence since attained. It is a dramatic overture in the strictest sense, for Wagner assigns to it a "program" presenting the opposing elements of the crucial basis of the opera, the struggle between sin and virtue. Every part of the Overture is, therefore, taken from the opera—the Overture, logically, being composed last: the sensual Venusberg music represents the allurements of sin; the *Pilgrims' Chant*, redemption by Divine mercy.

The significance of the composer's program may be further illuminated by a presentation of the story of the opera.

As with nearly all of his operas, Wagner took his subject from a mediæval legend which he modified and adapted to his



TANNHÄUSER IN THE VENUSBERG

## Richard Wagner's Great Dramatic Overture to "Tannhäuser"

By VICTOR BIART

Late Official Lecturer on the New York Philharmonic Concerts

dramatic purposes. After he had laid out the plot he wrote the entire text (libretto) himself, then proceeded to the composition of the music. Doubtless much of the latter germinated in his mind before his completion of the poem.

He made his first sketches in 1842 and completed the poem on May 22, 1843 (his thirtieth birthday). The music was brought to completion April 13, 1845; the opera was first performed at Dresden, October 19 of the same year, but it was really a failure.

### The Story

TANNHÄUSER (pronounced Tönhöy-ser) is a knight and "Minnesinger" or "Minnesänger" ("Minnie," in old German means love), that is, one of the German noblemen of the twelfth and thirteenth centuries, corresponding to the Troubadours who wrote poems and songs, principally extolling love, and sang them to their own harp accompaniment at court and on festive occasions at castles.

He has strayed into the Venusberg, or Hill of Venus (the Höselsberg, in Thuringia), where the goddess of love, surrounded by her sirens, nymphs and bacchantes who lured men to her abode of impious pleasures and revelry, holds sway and eventually casts the souls of her wayward victims to perdition. Finally, surfeited with this baneful existence, Tannhäuser longs for the fair, green valleys and the song of the birds of terrestrial life. Despite the protestations and ardent entreaties of Venus, he breaks the spell of her fascinations by invoking the Virgin. The scene being suddenly transformed, he finds himself in a valley between the Wartburg and the ill-famed Venusberg, where he meets some of his old friends,

the Landgrave (the ruler) and several minstrel knights.

The second Act occurs in the Minstrels' Hall of the castle Wartburg and centers in the song contest between the knights (Minnesingers). The prize is to be the hand of the Landgrave's fair niece, Elizabeth, who loves Tannhäuser and who is beloved by him.

### The Tournament of Song

THE LANDGRAVE summons the knights to reveal through the art of song the secret of the long absence of their comrade and to define the essence of love. One after another they exalt ideal love, when Tannhäuser, as if awakening from a dream, seizes his harp and outrages the assembly by defiantly glorifying impious love, to the tune of his Hymn to Venus which he had repeatedly sung to her in the first Act. With drawn swords the knights close in on the offender, but Elizabeth intervenes, supported by the Landgrave. Grief-stricken, she pleads for his salvation, and the Landgrave and the nobles conjure him to join the pilgrims even then on their way to Rome and there to seek Divine pardon.

The scene of the third Act is once more the valley of the Wartburg. Wolfram, one of the knights, who vainly loves Elizabeth, appears and approaches to find her kneeling before a shrine praying for the return of Tannhäuser with the pilgrims. Presently they enter, and she sorrowfully and vainly seeks him among them. After they pass out she dedicates herself to the Virgin.

Tannhäuser later appears and confides to his friend Wolfram that his plea to the Pope for forgiveness has been denied—that "even as this staff in my hand shall never

put forth fresh verdure, salvation from the glow of hell can never bloom for thee!"

### Tannhäuser's Redemption

EMBITTERED, Tannhäuser invokes the goddess of love, who reveals herself in her wondrously illumined grotto. Wolfram seeks to restrain the distracted man from rushing to her, and only the appearance of the funeral procession of Elizabeth recalls him to his senses. Implored by her to pray for him he dies.

Thereupon a chorus of younger pilgrims enters and announces a miracle; during the night the Almighty has adorned the staff of the Pope with fresh leaves, thereby proclaiming the pardon of the penitent sinner.

In this sequel Wagner departs from the original version, in which Tannhäuser is doomed to perdition and returns to the Venusberg.

### Interpreting the Overture

THE MASTER'S PROGRAM to the Overture, as translated by Mr. William Ashton Ellis, is as follows:

"To begin with, the orchestra leads before us the *Pilgrims' Chant* alone; it draws near, then swells into a mighty outpour, and passes finally away. Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear; a rosy mist floats up; exultant shouts assail our ears; the whirlings of a fearsomely voluptuous dance are seen. These are the 'Venusberg's' seductive spells that show themselves at dead of night to those whose breasts are fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant *Song of Love* in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him; the rosy cloud grows denser round him, entrancing perfumes hem in and steal away his senses.

"In the most seductive of half-lights, his wonder-seeing eye beholds a female form. He hears a voice that sweetly murmurs out the siren-call, which promises fulfillment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess'



WAGNER CONDUCTING



WAGNER AT HIS PRIME



self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise to her. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest hues before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glæc Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess who throws her glowing arms around the mortal drowned with bliss and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whirl still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still sighs above the spot where impious charms had shed their raptures and over which the night now broods once more.

### The Pilgrims' Chant

"BUT DAWN begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet closer, as the day drives further back the night, that whirl and sighing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dis-severed elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

The Pilgrims' Chant occurs in the first scene of the third Act and is sung by the Elder Pilgrims as they enter the valley of the Wartburg on their return from their pilgrimage to Rome. They are first heard in the distance, then gradually approaching and finally passing out. Their song is a four-part male chorus—for first and second tenors and first and second basses. The first two stanzas are sung unaccompanied (a cappella). The orchestra enters in the transitional phrase to the third stanza, which forms the climax of the song. This point is the despair of the conductor, for, at this junction of chorus and orchestra the former has generally wandered woefully from the pitch. Its key is not that of the Overture, E-major, but E-flat major.

### The Text

A TRANSLATION of the text of this majestic song may assist in initiating the student into its spirit. It is as follows, in prose:

"Rejoicing, O native land, may I now gaze upon thee and greet thy lovely meadows! 'tis the devout tune that proclaims the salvation of mercy; my wanderer's staff may now rest, as I have made pilgrimage to God.

"By atonement and penance I have conciliated the Lord, to Whom my heart is devoted, who has crowned my repentance with His blessing—the Lord, to Whom my song resounds.

"The salvation of grace is granted the penitent; he enters the peace of the blessed; he feareth not death and hell; so be praise to God eternal! Hallelujah!"

A portion of the third stanza is sung in the *Finale* of the opera by the Elder Pilgrims, the Landgrave and the knights, salvation and Divine pardon forming the climax of the entire work.

### The Paris Version

THE VENUSBERG MUSIC or Bacchanal occurs in the first scene of the first act. In 1860 Wagner re-wrote,

elaborated and extended this scene for the ill-fated performance of the opera at Paris in 1861, which was given by order of the Emperor Napoleon III, at the special request of the Princess Metternich. This re-arrangement was made in response to the urgent demands for a ballet, for an opera at Paris without a ballet was unthinkable. It was a grudging concession on the part of the composer, for he regarded the ballet as out of place in the opera and included its abolition in his epoch-making reforms. The dismal failure of the opera at the French capital, the hisses, boos and cat-calls with which even the Overture was received, are too well-known history to warrant further discussion. This re-arrangement, in which also the Overture leads directly into the scene of the Venusberg, instead of closing, as it does at concert performances, with the Pilgrims' Chant, is known as the Paris version.



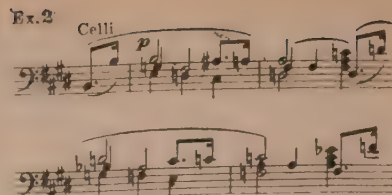
DEATH OF ELIZABETH

Wagner's superb instrumentation is taken so much as a matter of course that the hearer, enraptured with the sublime harmonies of the Pilgrims' Chant, devotes little attention to the master's choice of instruments. Yet this matter plays one of the most important parts among his media of expression. What instruments could be more aptly chosen to render the profundity of the religious spirit than the deeply expressive clarinet, with the rich, cavernous tone of its lower, or "chalumeau" register, in which the greater portion of the First Part of the Chant moves; and the horn, with its nobility and mysticism? (The French "Chalumeau," from the Latin calamus—reed—is the name of the pastoral instrument, in English, shawm, from which the clarinet is descended.) Throughout the First Part, which comprises the first sixteen measures, the first clarinet and first horn carry the melody in unison, the seconds of these instruments fill in the harmonies, while the bassoons bring up the bass. The rest of the orchestra is held in abeyance.

Andante maestoso  $\text{♩} = 50$   
Clarinets, horns and bassoons



In the Second Part, which, in the song, is set to the words of the second stanza, beginning "Durch Sühn und Buss! (By atonement and penance)," the thrice soaring of the melody to the octave, expressing joy and relief, is entrusted to the cellos, the violas, clarinets and bassoons furnishing the harmonies.

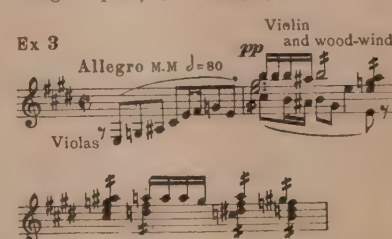


This passage again occurs in the Introduction to the third Act. Noteworthy is also the fact that it appears more than thirty years later in the master's great Consecrational Play "Parsifal," the work in which the religious spirit perhaps finds its most sublime and exalted expression in music.

The climax of the Pilgrims' Chant is reached in Part III, following a retransitional phrase devoted to a rising crescendo, which uplifts us to that altitude of fervent gratitude at which the Pilgrims unbosom their feelings with the words: "Der Gnade Heil ist dem Büsser bechieden. (The salvation of grace is granted the penitent.)" This is the familiar passage in which the entire orchestra, with the exception of the trumpets, is released, the trombones dominating all with the melody, to the famous figure in the violins. In the return of Part II the melody exhibited in Ex. 2 is heard in the second violins and violas in unison, re-inforced by a horn. It is then repeated an octave lower by the cello, in dynamic abatement, the orchestra gradually thinning out until, at the end, it is confined to clarinets, horn and bassoons, as in the beginning of the Overture. All now recedes in a vanishing *diminuendo* as the Pilgrims' Chant fades away in the darkness of night. The final phrase is suppressed, and, instead of a cadence, the Venusberg music suddenly breaks out (Allegro). The Pilgrims' Chant takes the place of the slow introduction of the classical overture.

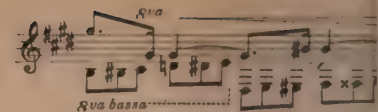
The Venusberg music furnishes the First Theme of the Allegro, the main body of the Overture which is fundamentally in the sonata-form. Every Wagner student knows that the Leitmotiv—leading or guiding motive—is a phrase, or a strain, symbolical of a character, a trait an emotional state, an idea, or even an object. The occurrence of a Leitmotiv, generally in the orchestra, aims to direct the attention of the hearer to that which it is intended to represent.

The Venusberg motive, with which the Allegro opens, is as follows:

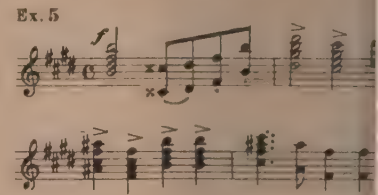


It is the spell of the enchantress that is embodied in the dazzling trills and tremolos in the violins and the wood-wind, beginning *pianissimo* and swelling and subsiding alternately in the sensual *crescendos* and sighing *diminuendos* of this most voluptuous of music, with its rapturous chromatics. From the thirty-second to the forty-fourth measure of the Allegro the Venusberg motive pervades the orchestral fabric, running through the viola part in unison, now with the clarinet, now with the bassoon, the oboe also taking a sporadic part.

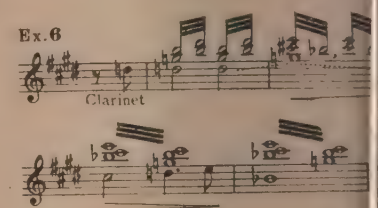
In measure 44 (*un poco rit.*) the violins sing the amorously expressive passage beginning thus:



Reaching its climax on the dominant B-major, this passage leads to Tannhäuser's Hymn to Venus, which forms Second Theme of the Allegro.



In response the Venusberg music breaks forth in wild abandon, *fortissimo*. It softens down, and its symbolical motif (Ex. 3) is heard in the violas. A cadence is made on the chord of the dominant ninth of E-major in wood and wind that ushers in the siren-call of the goddess. It is fittingly assigned to the clarinet, dramatic soprano of the orchestra, accompanied by muted violins divided into six strands, fluttering in treble in bewildering aromatic charm.



The Venusberg motive, coursing in lines, illustrates the function of the Leitmotiv as illuminating the subject. This passage leads into that exhibited in Ex. 3 but which now appears in E-major, emerge in Tannhäuser's Hymn to Venus, which recurs in the same key, in the capitulation. This theme again evokes Venusberg music, which always occurs the main key of the Overture, and breaks out *fortissimo* in full orchestra, soon attains its climax of bacchanalian and waltz revelry in the dazzling chromatic descent above the dominant pedal point and sustained note B in bass strings and amidst the clanging of triangle and cymbals, the rattle of tambourine and the of tympani.



"THE HOOP AND HORSESHOE," QUEEN STREET, TOWER HILL, THE FIRST RESTING PLACE OF WAGNER, IN LONDON (1839)

(Continued on page 703)



# SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

## Conducting the School Chorus

HERE IS no reason why the artistic results of the singing of school choruses should not approach the best ideals of musical expression. The reason that the singing of the average school chorus is so colorless is due to lack of inspiration on the part of the leader whether or not he is educated musician. An appreciation of tonal contrasts, light and shade, of dynamic values and tempo must be inherent in the artistic conceptions of the leader, if he is ever to bring forth an artistic expression of response in the chorus.

There is something greater than a skill-mechanical reaction to the baton by the choral group. This reaction may be brought about by drilling and training. The chorus may be prepared to sing in a wise artistic way and may be expected to reproduce the choral numbers without the presence of a conductor. What then is the real function of the leader? Some think that it is to keep time and to guide the singers into a faithful repetition of interpretation which has been fixed in the rehearsal.

While it is altogether desirable and necessary to have this reaction, there is also for that greater psychological and artistic stimulus which comes from the emotional depth and vision of the true artistic spirit. We frequently see amateur singers who have the divine spark and who wholeheartedly to create artistic expression, while the professional conductor often content to reproduce the printed notation exactly as it is suggested. It is a combination of the two elements that makes the real conductor. Let us keep in mind the fact that music must be created and that it is a living art. In calling it being we must make it the vehicle of emotional expression in order that performance may actually affect the conductor, the performers and their hearers as a true art inspiration.

### Preparation for Conducting

IS A homely aphorism that the leader must lead and not follow the chorus. Every member of the chorus, whether prepared for rehearsal or arranged in composition, should be able to observe the leader. The leader should "be seen and be heard." He must be placed in an antagonistic position on a raised dais which is not too high. The conductor must have the confidence of the singers and insist that every individual must follow directions implicitly. These directions must be explicit.

The conductor must be prepared by making a careful study of the tempos, interpretation and mood of the composition if he hopes to gain recognition as a competent leader. He must have ability as a prompter. Whenever a miscellaneous program is decided upon, the relation of the needful variety in measure and sequence or contrast of musical mood must be considered in the choice of numbers. The proper selection of material and of its arrangement in the best order possible in a program is a great factor in the success of any concert. The attitude of the leaders toward their leader must be one of enthusiasm. The practice must not be permitted to become mechanical and be turned into a mere process of drilling. It is frequently noticed that a school chorus sings on an extra-curricular basis will

reach greater artistic heights than the class that is working on an elective basis for credit. The difference is due, no doubt, to the attitude of the teacher in charge.

### Tonal Balance

MUSICAL discrimination is required to balance the parts of a mixed chorus properly. The timbre of individual voices differs greatly, and it is the duty of the conductor to blend these different qualities into a common tone. A very useful preparatory exercise may be provided by sustaining chords for tonal balance, using neutral sounds such as *no*, *noo* or the vowels themselves. The resolution of cadential progressions, such as the various progressions of the *A-men*, is another useful preparation. Dynamic values may be secured in the same manner. A code of left-hand signals may be devised to represent gradations from pianissimo to fortissimo.

The tonal balance must be the result of the individual tonal sense of each singer. There must be no soloists whose voices stand out like the proverbial sore-finger. Each must listen to his neighbors. The team work required creates interest on the part of each individual and acts as a check through this self-analysis on the individual whose voice is apt to be obtrusive. There are many exercises which may be devised for flexibility, shading and responsiveness, and a short practice period engaged in during each rehearsal will be thoroughly enjoyed by the chorus.

### The Use of the Baton

THERE ARE certain technical traditions which every leader must know and observe. While it is true that individual conductors may break the established rules of conducting on occasions, in order to obtain particular effects, yet it is dangerous to distract the attention of the audience by too intense gesticulation or to annoy critical individual observers by departing from the accepted standards of the art of conducting. The technique of the baton must be practiced until the motions become automatic. It is well to practice the various beats privately while following suitable records of choral compositions played by a sound reproducing machine.

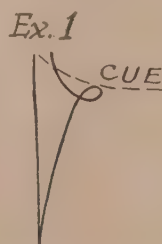
A baton should be selected of sufficient length to enable the chorus to observe the motions without undue discomfort. It is more or less of an affectation to discard the use of the baton altogether, as the leader will quite likely make up in physical motion what might more easily be accomplished by using the baton. This should be light, well balanced and flexible, in order that it may be handled without fatigue. It is a pathetic sight to see some amateur leader wielding a baton that resembles a policeman's club. It may be banded and tipped with gold and made of ebony, but it is a dangerous weapon unless it is gripped tightly in the fist.

If the baton is not suitable, it is better to get rid of it, even if it may be the gift of a misguided chorus of admirers. The baton should be thin with a small flaring base to prevent it from slipping through the fingers. The broader end may be slightly pointed in order to fit into the palm of the hand. It should be held by the thumb, first and second fingers in order to allow a free motion of the wrist.

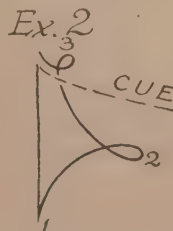
### The Traditional Beats

THE DOWN beat must always be used to indicate the first beat of the measure. It may be said to picture the bar in the sign language. The last beat of the measure must always be indicated by the full up-beat. This is most easily understood in two-part or quick six-eight measure, which is a compound of two-part, that is, down on one and up on two. In other measures, three-part, four-part and their compounds; the secondary beats are represented by smaller sidewise motions and the accented beats by broader motions. The following are diagrams of the traditional beats:

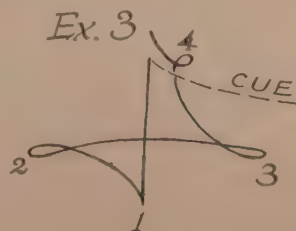
(1) two-part measure— $\frac{3}{4}$  and quick  $\frac{6}{8}$ —down on one, up on two



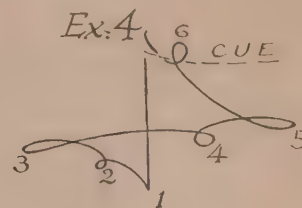
three-part measure:  $\frac{3}{4}$  and quick  $\frac{6}{8}$ —down on one, right on two, up on three



four-part measure:  $\frac{3}{4}$  and quick  $1\frac{3}{8}$ —down on one, left on two, right on three, up on four.



slow six-part measure:  $\frac{6}{8}$ —down on one, left on two, left again on three, right on four, right again on five, up on six.



The cue is represented by the dotted line. Professional orchestral conductors disregard this but choral conductors sometimes use it to indicate tempo. It often proves more troublesome than useful but is of value when a composition begins with a partial measure. The small loops represent the auxiliary motions of the wrist and indicate the exact "point" of the beat. This is a very important element in exact conducting and is used not only to show a possible turn of the wrist in making the next stroke but also to mark the precise instant of each division of the measure.

### Dynamic Effects and Tempos

IT IS obvious that the size of the beat will carry a varying suggestion of dynamic values. The broad beat will produce fuller tonal reactions and the small beat quieter effects. Many conductors depend entirely on the right or baton hand for general effects, while the left hand is used for cuing in the entrances of the vocal parts. As a matter of fact the right hand should supplement the use of the left in creating these effects, besides setting and maintaining or varying the tempo.

It requires able musical judgment to attempt to vary the pace of a given tempo. Accelerandos and ritards should be produced gradually and not abruptly. The amateur is likely to disturb the flow of the rhythm of a composition in his natural anxiety to produce effects. He must consider that the singers and his audience should feel the urge of the rhythm to enjoy one of the greatest basic elements of all music.

Each composition should be given the tempo peculiar to itself because of the setting scored by the composer. Much fine music is spoiled by the wrong relation of tempo to musical mood. Therefore, difficult rapid compositions should not be attempted unless the chorus is thoroughly prepared to sing them.

It is generally better to sing the average number slightly too fast than too slow. The too rapid tempo can be or will naturally be reduced, while it is nearly impossible to quicken the pace after starting it too slowly. However, it is unnecessary to beat out all of the beats in very rapid tempo. A quick waltz or scherzo tempo may be maintained by using a single down beat.

### The Attack and Release

AN IMPORTANT factor in the technique of a good conductor is his ability to produce a perfect attack. How many otherwise excellent choral efforts are

(Continued on page 695)



## The Swinging Forearm

By JOSEPH E. LAYTON

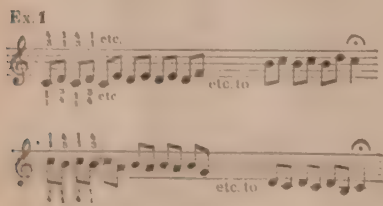
THE following thumb and forearm exercises have been used with such marked success that the writer feels justified in giving others the opportunity to test their merits.

Taking into consideration the fact that the pupil has a strong tendency to turn the wrist in scale and arpeggio playing, a thing in itself both unsightly and detrimental to velocity, begin by placing the thumb of the right hand on any convenient key (for example, C, third space). Holding the hand and arm in a perfectly relaxed condition and using only enough weight to depress the key, proceed with a backward and forward forearm motion, keeping the position of the wrist inward, the thumb serving as a sort of pivot on which the whole forearm swings. Now repeat the process with the left hand one octave lower. In this exercise all the joints of the thumb are brought freely into play.

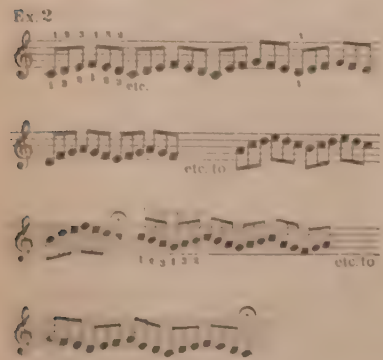
Next, with the third finger of the right hand on C, and the hand turned inwards, extend the thumb under until it is above the next key, D. Strike D at the same time swinging the forearm over as far as possible and repeating this a number of times. The same exercise applies to the left hand, the only difference being that you begin with the thumb on C (second space in bass clef) passing the third finger over to D. This exercise is merely to get "the feel," so to speak, of the swinging forearm while playing two keys. Special care should be taken at this point to exaggerate the position of the hand inwards, in order to prevent any turning of the wrist, also that the thumb remains under the hand each time the third finger returns to C.

This preliminary accomplished, any regular set of exercises may be employed.

First study the following exercises, preparatory to the scale. Use first the fingering nearest the notes, ascending and descending, and then the other fingering given.



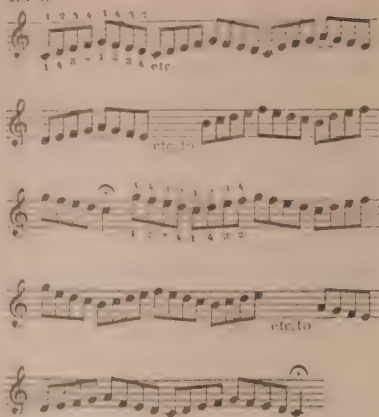
Each exercise must be studied also with the left hand, playing the notes one octave lower than written.



As the number of notes in each group increases, do not hurry the time until after the fingering has been mastered.

"Of all the great romanticists Schumann is the one who has dared to give expression to his most confidential reveries and rhapsodies, without for a moment considering whether such pieces could ever be expected to interest a general audience."—Exchange.

Ex. 3



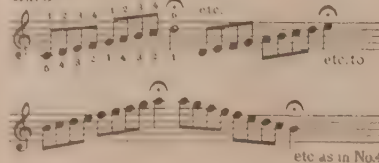
We now are ready for the full octave.

Ex. 4



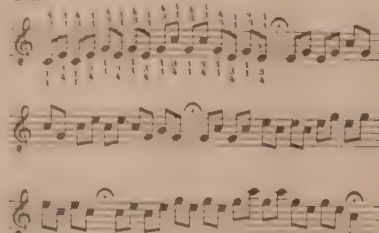
Then this same figure should be extended to the *ninth*, one degree beyond the octave.

Ex. 5



When these have been mastered, the following studies preparatory to the Grand Arpeggio may be undertaken.

Ex. 6



This will be continued through four groups descending, the same as in ascending. Each group will be fingered in similar manner to the first one of No. 6. Follow this with No. 7.

Ex. 7



Number 7 will be played in its four positions ascending and descending, the same as in No. 6.

After the principle is mastered, the hand will gradually assume a natural position.

These exercises are not recommended for beginners. Carefully practiced, however, this system of exercises can be of the greatest benefit to those prepared for its use.

## What High School Principals Think of the Advantage of Music

"THE Conn Music Center," conducted by the well-known firm of manufacturers at Elkhart, Indiana, has made an extensive survey of the advantages of music in high schools.

The principals of 772 high schools were questioned and 645 described the advantages of music as represented in the following chart:

Altogether this indicates a most unusual appreciation of the practical significance of music entirely apart from the delight in having a musical education.

Music's Contribution To High School Student

	0	20	40	60	80	100 PERCENT
DEVELOPMENT OF SOCIAL QUALITIES						83
MENTAL TRAINING						73
CHARACTER						59
VOCATIONAL TRAINING						54
FINANCIAL RETURNS						54
HEALTH						43

## Melodic and Harmonic Accents

By LULU D. HOPKINS

WHEN learning a piece of music, you should identify melodies and phrase and mold them according to correct laws of expression and taste. In order to bring out the melody, it is necessary to give special melodic accents where such would not be required rhythmically. Form the habit of looking for notes of special melodic importance in order to accent such notes.

When studying a composition also watch for notes of special harmonic importance. This means a trained ability

to recognize the key or keys of the composition, the principal chords, syncopated resolutions and so forth. You should understand leading tones, suspensions and the difference generally between consonance and dissonance in your music. Melodic and harmonic accents, however, should not be indulged in to such an extent as to interfere with the rhythm of composition. Study your pieces from each of the various stand-points. If this is done intelligently, it will be a great help towards correct expression and artistic results.

## Expression in Hand Independence

By HAZEL HAWKINS-DAVIDSON

THOUGH SOME of the most beautiful effects in playing are obtained by bringing out the melody, while the accompaniment



flows on in the background, it is exceedingly difficult to acquire this ability.

A pupil stumbled over the following measures for several lessons, though various ways had been suggested for their mastery. Finally she was told to play the accented notes very loudly and the other notes gently—merely touching the keys. When this was accomplished she was asked to play the *piano* parts so they could be heard faintly. This brought the desired result and she has found a new way to practice. Sometimes, when it is not so clearly marked as this, one has to hunt for the melody.

## A Temporary Stage for Studios

By MARGUERITE C. KAISER

FOR helping pupils acquire poise and fluency in public performance, there is no advantage comparable to that of actually having them *play on a stage*. Most teachers can afford to hire a hall for performance purposes only once a year, and, as a consequence, pupils remain shy and hesitant, and all of their lives lack the confidence necessary for successful entertainment. This could have been avoided if at regular intervals they could have enjoyed the privilege of having a stage in the privacy of the studio.

Any carpenter will erect a temporary platform in the smallest studio for a very nominal fee. The stage must be built on "horses" and must not touch the side walls, so as not to damage the paper, or woodwork. A capable carpenter can make it strong enough (and still have it movable) to hold a grand piano, reproducing machine, and a lamp, if desired. If, previous to a recital to be given in a hall, a teacher wishes his pupils to have the experience of playing alone and often on a raised level, he will do well to have the stage erected three months before the event.

After the recital is over he may have it taken down and placed out of view until the following year. By doing this he affords the pupils a prolonged period of practice and enables him to acquire the

ease of manner necessary in facing an audience gracefully and without embarrassment. It is unquestionably the most effective method within a teacher's means for helping pupils cultivate repose and a truly professional attitude.



A TEMPORARY STUDIO STAGE



# The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS" DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

## Teaching Minor Scales

Should the "natural" form of the minor scales be taught before the harmonic and melodic forms?

M. E.

THERE are three reasons why the "natural" form need not be stressed with pupils.

1. Because it is a theoretical rather than a practical form, since it is seldom found, at least in its ascending order of notes.

2. Because a given natural minor scale is identical in notes with its relative major scale, from which it may be easily adapted, if necessary.

3. Because the pupil will learn to play the descending natural minor scale anyway, when he takes up the melodic form.

Personally, I prefer to begin with the harmonic form, and, as soon as this is fairly well understood, to change to the mixed minor (the melodic ascending and the harmonic descending), which I especially stress, since it is the form much more frequent in actual composition than any other. Finally, I give the pupil some experience in playing the melodic form, although, for the reason above stated, I do not emphasize this form.

Appropos of this subject, I will quote a letter from Mrs. G. H. Goodale, of Anaheim, California.

I find in the Round Table for November, 1926, a question by Mrs. H. W. on teaching the minor scales to young pupils. I have great success in teaching the minors to pupils even as young as seven years of age.

I always use the harmonic minor at this age, saying that this is the proper one to come first.

The first point to fix is that there is but one major scale built on whole and half steps, always the same, starting on any key. This is our Major family. Now, all the Majors have cousins, just as you (the pupil) have cousins, and we call them Minors.

The pupil has previously learned the tonic chord of the major scales and has built it from a large third and above it a small third (major and minor thirds). A small third below the major tonic we find Major's cousin, Tonic Minor, and there we start and play the scale on the same notes as the major. But, we explain, the old musicians liked it better when they played a sharp on number seven of the scale, so we shall do the same; and there we have the minor scale all built! Next build the tonic minor chord at once with the small third below and the large third above it.

Use a little imagination with children and they respond at once. I have seven-year-old pupils who play all the minor scales, and tell me to which major scale each one is related. Give frequent tests so that the Minor cousins will not be forgotten.

## Octave Playing

When playing octaves on the white keys, is it better to play on top of the keys, that is, to place the fingers about half way between the edge of the white keys and the front of the black keys, or to place them on, or almost on, the edge of the white keys? I mean what position is best for the average hand (adult), not for the small hand that can scarcely span an octave nor for the large hand that can easily reach one or two keys beyond.

G. G. D.

In playing octaves, or anything else, for

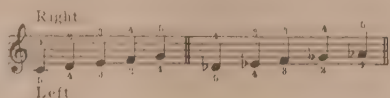
that matter, it is well to keep the fingers considerably over on the keys. There are several reasons for this: the fingers are nearer to the black keys when these are needed, and they are less in danger of slipping off the edge when playing. Also, it is a principle of mechanics that less force is required to press down the key an inch or two in from its outer edge than on the very edge itself, since in the former position the fingers are nearer the pivot on which the key-lever works.

## Five-Finger Position

What is meant by the expression: "Beginners' pieces should be in five-finger position, so that they may be easily transposed?"

M. E.

By "five-finger position" is meant that position of the hand in which the five fingers are placed on consecutive notes of the scale. Thus in the scales of C and D-flat major the fingers fall as follows:



If a pupil is taught—as he should be—to play five-finger exercises with this position in every major scale, it of course becomes an easy matter to transpose any musical figure or phrase which is confined to this position from one key to another, simply by applying the same fingering to each new group of scale-tones.

But while the five-finger position does, as I have shown, facilitate transposition, it is so limited in scope that the beginner should not be long restricted to it. The sooner the beginner is made acquainted with the whole sweep of the keyboard (with, at least, the octave scale) the better. So I should take the statement which you quote with a grain of salt.

## Young Beginners

I am anxious to know if I could study some method whereby I could teach little tots who are not going to school. At present there are three little ones whom I could be teaching if I could make the work simple enough.

W. H.

Three books which might give you a start in musical kindergarten work occur to me. They are: *Musical Kindergarten Method*, by Daniel Batchellor and Charles W. Landon; *The First Months in Pianoforte Instruction*, by Rudolph Palme; *Half Hour Lessons in Music*, by Mrs. Hermann Kotzschmar. Then, for music, you may use John William's *Tiny Tunes for Tiny Tots*, or for slightly more advanced pupils, the same writer's *First Year at the Piano*. From these materials and your own previous experience you ought to be able to build up a method for yourself.

## Studies and Pieces

Miss E. O. B. asks if it is well to have a pupil work on more than one book of studies at a time. She cites the case of a parent who wishes her daughter to study from collections, rather than from

single pieces of sheet music, on account of the expense.

In answer I would advise but one book of studies at a time, since it is apt to confuse a pupil to mingle too many kinds of technical work. It is well, however, to alternate studies of an interpretative character with those that are purely technical. After Burgmüller's Op. 100, for instance, you might give E. Biehl's Op. 7, Book 2; or, somewhat harder, Berens' *School of Velocity*, Op. 61, Bk 1, both of which stress pure technique.

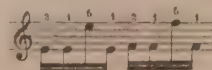
If your patron wants to economize on sheet music, there are excellent collections of pieces, such as *The Very First Pieces for the Pianoforte*, *Standard First Pieces*, both of grades I-II, *Souvenirs of the Masters* and *Album for the Pianoforte*, the last two being by George L. Spaulding (Grades II-III). All of these collections are published by the Presser Company.

If your pupil takes the ETUDE you will probably find in it many good teaching pieces to fit her capacity.

## Pedals and Octaves for Small Pupils

1. Should a child in the second grade use the pedals occasionally, if he has to sit on the edge of the stool to reach them (the stool being raised to the proper height for him)?
2. Would it be wise to give a child who cannot yet reach an octave an exercise such as the following, taken from Plaidy, Section IV?

M. E.



(1) I should prefer to wait before teaching a child the use of the pedals rather than to cause him to assume an awkward position such as you describe. It is possible to purchase an attachment to the pedal which will bring it within the child's reach. When I was a small boy I used to place a wooden box on the pedal so that, by stepping on it, the pedal was depressed—although I am doubtful about recommending this device! Perhaps other teachers will make suggestions along this line.

(2) I should also avoid such exercises as you quote, as far as possible, until the child grows to them, since they make it necessary for him to jump from one note to another (which was not intended), and thus very likely will tend to stiffen his wrist. Choose music for the pupil in which such passages are infrequent, at least, and then adapt them to the small hand by omitting or altering the offending notes.

## The Well-Tempered Clavichord

In what order should the preludes and fugues of Bach's "Well-Tempered Clavichord" be studied?

R. M.

Any attempt at grading these preludes and fugues is necessarily inaccurate, since difficult passages are sprinkled through nearly all of them.

Let us first examine the preludes, which do not always correspond in difficulty with their respective fugues. Simplest of all is number 1 of volume 1. In studying others in this volume, I sug-

gest the following order: 5, 15, 6, 17, 2, 8, 21, 3, 22. In volume 2 the preludes may be studied in the following order: 12, 2, 6, 7, 10, 15, 24.

As to the fugues, a good one with which to start, on account of its attractive theme, is number 5 of volume 1. Next, number 2 and 1 of the same volume may well be studied, after which the following order may be followed: volume 2, numbers 15, 5, 12; volume 1, numbers 21, 9, 11, 6, 15, 17, 3, 4, 8.

In the above partial list I have placed only those preludes and fugues that are most straight-forward and generally useful in their technique. Having mastered these, the student should be well prepared to choose others for himself.

## Acquiring Technique

I have studied piano for a number of years and have emerged as a musician; by which I mean that I feel and play musically (I am also studying the cello). But to my misfortune I have never acquired the technique that I desired in my piano work, and, at this late hour, have come to the conclusion that I have had music lessons, but not piano lessons. My teacher is exact in my work but is not an artist in technique. While I am continuing with her, I would like advice as to what material to use and how to go about building up along this line.

M. B.

We may divide the whole field of piano technique into two classes:

1. Work on "stock materials," such as the common five-finger exercises, scales, chords and arpeggios.

2. Work on special problems, such as the new progressions in modern music.

Inasmuch as a large percentage of piano music is made up from the materials in Class 1, it behooves us to see that this material is kept well under the fingers. Hence a certain portion of one's practice—perhaps from an eighth to a quarter of it—should be rigidly devoted to such drill. Preferably, too, this work should come at the very beginning of each day's practice period. In my own teaching I invariably assign each pupil a technical stunt at each lesson—such as the major scales in thirds, with certain prescribed rhythms.

For a compendium of this work I suggest James Francis Cooke's *Mastering the Scales and Arpeggios*.

Then, under Class 2, mark out certain sections in the piece you are studying—say of two or three measures each—which present peculiar difficulties, and follow out a practice scheme with each of these marked passages. It is said of a prominent virtuoso that he kept on his piano fifty slips of paper, one of which he moved to one side for each repetition of a passage, until all were transferred from one spot to the other. So do not be afraid to repeat a passage thirty, forty or fifty times, if necessary, to get it perfectly.

Make up a scheme of diligent practice and try it out thoroughly on these two classes of technical work. If your expertness does not improve under such drill, there must be something the matter with your fingers!



## PAGANINI CALUMNIES

THE FRENCH historian, Fétis, once wrote a biography of Paganini in which he quoted a letter written at his request by the great violinist in person, refuting many of the wild tales told of him. Here is a brief quotation from Paganini's letter:

"They have represented me in prison, but they are ignorant of the cause of my incarceration. However, they know as much of that as I do myself and those who concocted the anecdote. There are many stories in reference to this, which would supply them with as many subjects for their pencils; for example, it is stated that, having found a rival in my mistress' apartment, I stabbed him honorably in the back, while he was unable to defend himself. Others assert that, in the madness of jealousy, I slew my mistress; but they do not state how I effected my bloody purpose. Some assert I used a dagger—others that, desirous of witnessing her agony, I used poison. Each has settled it in accordance with his own fancy."

"I will relate what happened to me at Padua, nearly fifteen years ago. I had played at a concert with great success. The next day, seated at the *table d'hôte*, my entrance in the room had passed unobserved. One of the guests spoke of the great effect I had produced the previous evening. His neighbor concurred in all that he said, and added, 'There is nothing surprising in Paganini's performance—he acquired his talent while confined in a dungeon during eight years, having only his violin to soften the rigors of his confinement. He was condemned for having, coward-like, stabbed one of my friends who was his rival.'"

Paganini goes on to relate with evident relish the confusion of this gossip monger when he introduced himself and asked for further details of his "crime."

## CARUSO AT REHEARSAL

MOST singers save their voices as much as possible at rehearsals, but occasionally the spell of the music is too powerful and they have to let themselves go. In her "Confessions of an Opera Singer," Kathleen Howard tells how Caruso sang at a rehearsal in a way that thrilled her.

She had been singing in opera at Covent Garden, just before the Italian season, and tells how "one day as I was up in my dressing-room, preparing for a matinee, I heard a golden droning below me, rising and falling on half breath—Caruso at a room rehearsal. Words cannot describe the beauty of it; but it gave me exquisite pleasure. A day or two later I was at the Opera House on some errand and chanced to hear the rehearsal of 'Pagliacci.' Caruso was strolling about the stage, beautifully dressed, as usual, with a pale grey Derby hat, gloves of wash-leather and light-colored cane. The time had come for his famous solo.

"He stood near the footlights with his eyes on the conductor, as we usually do when running over a familiar rôle with an unfamiliar conductor. He began softly with his wonderful effortless stream of tone, so characteristic and so impossible of imitation. As the music worked on his emotions, always just below the surface with this great artist, his voice thrilled stronger and stronger in spite of him, till suddenly in full flood it poured out its luscious stream—and one thanked God anew for such a voice."

The air from "Pagliacci" here referred to was doubtless "Vesti la giubba" for which Caruso was specially famous.

"Whether a business man himself finds in music a source of pleasure and recreation is a personal matter."—GEORGE EASTMAN.



## WAS HANDEL'S FATHER RIGHT?

MOST of us know that the father of Handel was sternly opposed to a musical life for his son, George Frederick, and it is easy to condemn him on this account. The old man roundly declared that music was "an elegant art and a fine amusement; yet, if considered as an occupation, it had little dignity as having for its subject nothing better than mere pleasure and entertainment."

In his life of Handel, however, Abdy Williams points out that "no doubt old Handel was not far wrong in thus condemning music from the point of view of a man living in a small German town and knowing nothing of the great side of the art. At that time the town musicians were often of a low class, who subsisted largely by 'piping before the doors' of the inhabitants. Organists and cantors were, with few exceptions, poorly paid and therefore thought but little of, for the efforts of the Bach family to raise the position of their art would scarcely have had effect as yet in a town so far from Thuringia as Halle."

## THIS TENOR WAS FIERCE

IN HER "Confessions of an Opera Singer," Kathleen Howard tells an amusing story of an opera tenor who sang *José* to her *Carmen* on her own benefit-night in Metz. She had borrowed him from a neighboring theater but "he would not come in time for rehearsal," she says, "and I did not see him until I turned my head in the first recitative and saw him making his sword chain. From then on he directed me in lordly tones throughout the first act."

"I had often sung *Carmen* in Metz and the audience knew most of my business and expected it; also as I had prepared the rôle in Paris and spent months of study on it I did not see why all of my business should be changed on my own festive night. Therefore in our short talk before the second act, I told him my positions as nicely as I could, he saying to everything, 'Aber warum? Warum? (But why, why?)'

"I stood this as long as I could and told him all the warums, till finally I said 'because I want to!' At this he lost his

"German opera was not yet invented, and in Italian opera one would see only the fashionable amusements of the wealthy, carried out by foreign hirelings. The father, wishing to raise his son in the social scale, did all in his power to quench this terrible (musical) trait in his character. Since music was taught in the grammar schools, the boy was not allowed to attend them. He was prevented from going to any place where music was performed. All instruments were banished from the house, and the boy was forbidden to touch them or to enter any house where 'such kind of furniture' was in use. The case appeared so desperate that some suggested cutting off his fingers."

"But . . . the boy was at any rate bound to hear music. Chorales were played every evening on the tower of the Liebfrauen Church; the chorale and cantata would be heard by him when attending divine worship; and the father could not stop the music which at Halle . . . was weekly performed in the streets by choirs and church musicians."

temper and left the stage. I was surprised, but supposed he was nervous. From then on, things went from bad to worse. Everything *Carmen* said to *José* he thought Howard was saying to him. I tried to whisper that I meant nothing by it—that that was the way I played it, but he grew blacker and blacker."

"Finally in the last act I struck him with my fan, my usual business to make *José* let *Carmen* pass. He rushed at me and caught my wrists and shouted, 'Was faelt Ihnen denn ein? (What's the matter with you?) I was frightfully upset and nearly crying by then, but had to go on. At last I lay on the floor and he stood over me; he deliberately threw his heavy dagger at my face, and I, a corpse, had to move my head to avoid being hurt. He rushed to his dressing-room and cried and shouted for half an hour before his wife dared go in and calm him down. I believe it was all jealousy. He had been most popular in town and could not bear to share a performance with any one."

## THE RHYTHMIC LIFE

"THE whole of a man's life stands in need of a right rhythm," declared Plato, and Frank Howes in "The Borderland of Psychology and Music" tells us that Plato "went so far as to forbid certain rhythms in the ideal state, because he believed that each of them had a definite moral effect that was undesirable, this metre being an expression of meanness. We sometimes hear a modern equivalent of this in protest against ragtime and extreme forms of jazz music, on the ground that their rhythms are irritants, too intoxicating and morbid, but most commentators on Plato and educationalists agree in treating these ideals of Plato as fanciful."

"None the less, the healthiness of some rhythms has been rather remarkably con-

firmed in recent times by the observations of folk-dancing teachers. Miss Mary Neal, a pioneer in the revival of folk-dancing (in England) and an authority on the subject, has organized many folk-dancing classes in town and country, and is in no doubt about the beneficial results. The members of these classes tended, when they started, to be dull and loutish in the country, vulgar and blatant in the big towns—if one may generalize and state the matter crudely. In both cases she noted that they had not been dancing for very long before they became not only more graceful in carriage (which one would naturally expect) but also more alert mentally, more attractive personally, and more harmonious personalities altogether."

## BERLIOZ, THE ROMANTICIST

Hector Berlioz is one of the very few musicians who ever achieved fame without beginning the study of music in his childhood. If he had any musical training at all it was very rudimentary. As Arthur Ware Locke points out in his study of "Music, and the Romantic Movement in France," his training was more literary than musical.

"Before Berlioz went to Paris in 1821 at the age of eighteen," says Locke, "there had been little in these early years of his life, spent in the quiet surroundings of the village of La Cote Saint-Andre, to awake in his mind the modern ideas of the outside world of literature and philosophy. But Berlioz was born a romanticist, and even in that little quiet corner of France and in the midst of the domestic respectability which surrounded his early education, he managed to develop an outlook on nature and life and literature which was, to an extraordinary degree, anticipatory of his later conscious romanticism."

"Even the spiritless pastoral fiction of Florian's 'Estelle et Némorin,' which he found in his father's library, set his boyish imagination on fire, and he pictured himself as the Némorin for a real Estelle, the Estelle Fournier who was his childhood's sweetheart. . . .

"He reacted in a similarly poetic manner to any experiences of an emotional nature. He tells in his 'Autobiography' of his translating the death scene of Dido in the 'Aeneid,' the agony of the dying queen, the cries of her sister, the horror of the scene struck pity even to the hearts of the Immortals; all rose so vividly before him that my lips trembled, my words came more and more indistinctly, and, at the line, 'Quaesivit coelo lucem ingemuitque reperta,' I stopped dead. Then my father, delicate tact stepped in. Apparently noticing nothing, he said, gently, 'That will do for today, my boy; I am tired.' And I tore away to give vent to my Virgilian misery unmolested."

## TWO PIANIST-CONDUCTORS

VON BÜLOW and Anton Rubinstein were both celebrated pianists who became famous also as conductors. Leopold Aue, who knew them both gives an interesting comparison of their conducting in "My Long Life in Music."

Of Von Bülow he says that "as a virtuoso he did not reach the heights he scale as a conductor, for in the latter capacity, aside from his technique as an orchestral leader, he was magnetic and carried the audience with him from the very first measure. I have always suspected that he felt more authoritative, more in control, with the baton in hand. It is certain, at any rate, that as a pianist he never roused the same enthusiasm in the public. Yet he was the first great piano virtuoso who was at the same time as great a musician as a conductor, and when he fronts the orchestra he could call forth effects hitherto unknown."

"With Anton Rubinstein the direct opposite was the case. When he played the piano he took the public by storm with his personality. It was as though he projected a wave of compelling magnetism and he was applauded because his energy could not refrain from applause; it was swayed and dominated by him. Yet when he appeared on the platform to lead the orchestra he never seemed at ease; and he conducted with his head bowed, although trying to follow the score as close as possible. At the piano, on the contrary, he played without notes, and drew veritable orchestral effects from the instrument."

"There is no greater harmonization in nature than music, particularly in folk music."—GENERAL CULMAN, D. R. P.



A dainty bit of *staccato* writing, requiring  
swift and accurate. Grade 3½.

# ARABESQUE INTERMEZZO

SEPTEMBER 1927

Page 657

Allegretto M. M.  $\text{♩} = 108$ 

EDMUND PARLOW

The musical score is written for piano and consists of 16 measures. It is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a metronome marking of 108. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into two systems of eight measures each. The first system begins with a piano (*p*) dynamic and features a series of staccato chords and eighth notes. The second system begins with a mezzo-forte (*mf*) dynamic and includes a crescendo. The third system begins with a forte (*f*) dynamic and features a series of staccato chords and eighth notes. The fourth system begins with a mezzo-forte (*mf*) dynamic and includes a crescendo. The score concludes with a double bar line and the marking 'D.C.' (Da Capo).



# MARCH CARILLON

THE STUDY

HOWARD HANSON

A strong composition in modern style, one of the best of its kind ever written in this country. See Dr. Hanson's interview on another page of this issue.

### Tempo alla Marcia

Tempo alla Marcia

*mf*

*f*

*mf*

*dim.*

*p*

*f*

*p*

*mf*

*f*

*ff*

*with increasing intensity*

*hold the Ped.*

*CT & NC.*



the rhythm very marked

*ff* decrease.

hold the Ped.

diminuendo

*f* dim. molto

*p* senza ritard.

2nd Ped. only

1st Ped.

dainty little barcarolle. Grade 24  
Andante M.M. ♩ = 72

## ROCKING SO GENTLY

GEORGE F. HAMER

*p*

*mf* poco rall.

*a tempo*

*f* inc

rall.

*f* animato

poco rall

*mf* a tempo

rit.

D. C.



A rollicking and highly characteristic *Norwegian Dance*, true to nature, by an accomplished modern writer. Grade 5.

# KARI AND PER DANSE NORWEGIENNE

TRYGVE TORJUSSEN

Andantino (quasi moderato) M.M. ♩ = 96

*con Ped.*

*poco più animato*

*Fine*

*fe marcato*

*Allegro* M.M. ♩ = 120

*molto rit.*

*mf*



Musical score for "AWAY WE GO" by Charles Hueter. The score is written for piano and bass. It begins with a treble staff and a bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto moderato" with a metronome marking of 108. The score includes various musical notations such as slurs, ties, and dynamic markings like *p*, *mp*, *f*, *ff*, *piu f*, *Meno mosso*, *allarg.*, *calando*, *rit.*, and *D.C. al Fine*. The piece concludes with a double bar line and the instruction "D.C. al Fine".

## AWAY WE GO

An ideal teaching piece, Grade 2.

CHARLES HUETER

Allegretto moderato M.M. ♩ = 108

Continuation of the musical score for "AWAY WE GO". This section includes the piano and bass staves. The key signature remains one flat. The score features various musical notations, including slurs, ties, and dynamic markings such as *p*, *mp*, *f*, *mf*, *cresc.*, *rit.*, and *D.C.*. The piece concludes with a double bar line and the instruction "D.C.".



## PILGRIMS' CHORUS

from "TANNHAEUSER"

## SECONDO

R. WAGNER

Arr. by Preston Ware Orem

See Mr. Biart's very interesting analysis of the "Tannhaeuser Overture" on another page of this issue.

Andante maestoso M.M. ♩ = 63

*p molto sostenuto*

*poco cresc.*

*cresc.*

*ff*

*f*

a)

a) The right hand above the left.

Copyright 1904 by Theo. Presser



## PILGRIMS' CHORUS

SEPTEMBER 1927

Page 663

Arr. by Preston Ware Orem

from "TANNHAEUSER"

PRIMO

R. WAGNER

Andante maestoso M.M. ♩=63

*p molto sostenuto*

*poco cresc.*

*cresc.*

*f*

*ff*



## SECONDO

The first system of the musical score for 'PROCESSIONAL MARCH' is written for a piano. It consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system concludes with a double bar line and a repeat sign.

## PROCESSIONAL MARCH

SECONDO

FREDERICK KEAT

A real *Processional*; four steps to the measure.  
Good for indoor marching.

*Maestoso moderato* M.M. ♩ = 96

The second system of the musical score continues the piece. It features a variety of musical notations, including triplets, slurs, and dynamic markings such as *f*, *mf*, *ff*, *p*, and *cresc.*. The score is divided into sections, with a 'TRIO' section indicated. The key signature remains two flats, and the time signature is 4/4. The system concludes with a double bar line and a repeat sign.



The first system of the musical score for 'PROCESSIONAL MARCH' consists of two staves. The top staff features a melodic line with eighth-note patterns and triplet markings (3 2, 3 2, 3 2). The bottom staff provides a harmonic accompaniment with similar rhythmic patterns. The system concludes with a series of eighth notes marked with upward-pointing arrows.

## PROCESSIONAL MARCH

Maestoso moderato M. M. ♩ = 96

PRIMO

FREDERICK KEATS

The second system of the musical score continues the piece. It begins with a dynamic marking of *f* (forte) and includes a first ending bracket. The tempo and mood are indicated as 'Maestoso moderato' with a metronome marking of ♩ = 96. The score includes various dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). A 'TRIO' section is marked, followed by a 'Fine' instruction. The system concludes with a 'D.C.' (Da Capo) instruction and a final *ff* dynamic marking.



# GIPSY REVELS

In *Tarantella* style. Exemplifying light, rapid finger work and steadiness of rhythm. Grade 2½.

MONTAGUE EWING

**Allegro con brio** M.M. ♩ = 126

This page of musical notation contains six systems of staves. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It includes dynamic markings such as *f* and *poco rit.*, and a tempo change to *mf a tempo*. The second system features a repeat sign and various fingering numbers. The third system continues the melodic and harmonic development. The fourth system includes a *Fine* marking and a *poco cresc.* instruction. The fifth system features a *poco accel. e cresc.* instruction and a *D.C.\** marking. The sixth system is labeled *TRIO* and begins with a new section of music. The notation is written in a clear, professional style with various musical symbols and markings.



The first piece consists of two systems of piano and treble clef staves. The first system contains five measures of music. The second system contains five measures, with the final measure marked *poco rit.* and *D.S.* with a repeat sign.

LEGEND

THURLOW LIEURANCE

From a new work, *Two Indian Melodies*. An idealization of certain tribal themes, Grade 4.

*Allegro moderato*

The second piece, 'Legend', consists of two systems of piano and treble clef staves. The first system contains five measures, with dynamic markings *f* and *mf*. The second system contains five measures, with dynamic markings *p*, *mf*, *mp*, and *mp*. The piece concludes with a double bar line.

LOVE SONG  
*Andante moderato*

The third piece, 'Love Song', consists of two systems of piano and treble clef staves. The first system contains five measures, with a dynamic marking of *mf*. The second system contains five measures, with dynamic markings *l.h. rall.*, *rall.*, and *dim.*, and concludes with *D.C. ad lib.*



A light and seasonable drawing-room piece, Grade 3½.

À SEPTEMBRE  
DANSE GRACIEUSE

A. H. PRESTON

Moderato (*Not too fast*) M.M. ♩ = 72

This page of a musical score is for a piano piece, likely a sonata or concerto movement. It consists of eight systems of staves, each with a treble and bass clef. The tempo is marked 'Moderato (Not too fast)' with a metronome marking of quarter note = 72. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, accidentals, and fingerings. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include 'Teneramente' (tenderly), 'non legato', 'Più vivo' (faster), 'a tempo', 'poco rit.' (slightly ritardando), 'molto rall.' (much ritardando), and 'D.C.' (Da Capo). Pedal markings like 'Ped. simile' and 'D.S. rit.' (Da Segno, ritardando) are also present. The score concludes with a 'Fine' marking and a final *pp* dynamic.



# CHOOSE YOUR PIANO AS THE ARTISTS DO



*When Chaliapin sings, the piano is always Baldwin*

*“Bravo! Bravo! Baldwin!!”*

“I HAVE chosen the Baldwin in preference to all others,” says Chaliapin; “Bravo, Bravo, Baldwin.” “The wonderful voice and artistry of this famous basso demands nothing less than the rare tone color, the rich sonorous volume and the sparkling brilliancy of this truly great piano, at recital appearances or in the privacy of his own studio. “Instantly it responds to every artistic require-

ment of the great artists who use it.

“You, too, can have this piano in your own home. Its possession means the enjoyment of finer music, the cultivation of higher music ideals and the pride which goes with the ownership of Chaliapin’s own choice. “Grands, Uprights and Welte-Mignon (licensee) Reproducing Models—from \$850 up. Convenient terms may be arranged with any Baldwin dealer.

THE BALDWIN PIANO COMPANY • CINCINNATI

# Baldwin



# HARK! HARK!

What's that I hear?  
The Band! The Band!

The village band is out on parade. Up go the window shades. Out come the citizens with their flags. Kiddies stumble out in front of their taller elders. Attention all! Mark time as the martial strains draw nearer! Then off go the hats, as the cheering crowd follows the boys down Main Street.

So we find the village band of to-day, the outward and visible sign of the public spirited good fellowship that every loyal citizen of the community inwardly enjoys. There is a thrill of romance—emotion—animation in the call of the trumpet and the roll of the drum. The same martial voice that in days gone by stirred gallant warriors to greater deeds of valor now quickens the heart and warms the blood of a music-loving nation. Handed down through the regal splendor of the days of old the village band still reveals the traditions of a gay and lustrous past.

## Bands of Medieval Days

BEHIND the modern village band lies a story as romantic as that of the bloody courts of France. In fact, the history of the development of wind instrument music is so closely interwoven with the political and social state of Central Europe in the Middle Ages that it is almost impossible to sketch the one without touching upon the other. Before the 12th century, music of a popular kind was almost entirely in the hands of the wandering or "roving" musicians. They associated with actors, acrobats and others of the lower social strata, and led a free and unsettled life. Their lawless existence attracted many of unstable character, and their numbers grew until they became a menace and provincial edicts were enacted for their repression. "Roving Men" were considered "Shadows," and they could not inherit property, recover debts, nor partake of any Christian sacrament.

## The First Band Organization

IT WAS NOT a breach of etiquette, however, to allow these wandering vagabond bands into the homes even of high estate, to learn from them the ancient tunes they had preserved. They played dance tunes, song melodies and marches, and but for them a great deal of the music of the day would have been hopelessly lost and forgotten. But there was another class of musicians in those days (13th century)—those players who were settled in towns—the village bandmen of their day. These men, fearing to be classed with the wandering vagabonds, combined for their mutual protection. They organized a Court of Musicians, obtained an imperial charter and had a special set of laws.

In those days the number of musicians who could play was regulated by the importance of the occasion or the rank of the family. An alderman could employ only a reduced number, and if more than six bandmen played at a citizen's wedding they were subject to a heavy fine. Their instrumentation was poor, yet they were the first attempts from which our modern village bands originated.

To-day, it is estimated that in America alone over 200,000 musicians are playing in village, town and city bands. There are every class and kind and size of bands, providing music for the folks in every nook and corner of the land.

## They Lead the March of Progress

YES. The village band is one of the noblest of American institutions. It is doing its work for community betterment. And no town is too small to have a real band of its own. For, given half a welcome, music is persistent, indomitable,

# Music of the People,

Band  
By Ro

always the victor. It seems to delight particularly in conquering where every fortification is erected against it.

There is a town in New Mexico (Artesia to be exact) that boasts a total population of 500 souls and a successful band of twenty members. Another town of 1500 population (Hardin, Montana) has a band of a hundred and twenty-five players, and there is an almost endless list of towns of two thousand to three thousand inhabitants, whose bands are carrying home the trophies from the state contests every year.

Even the "R.F.D.'s." have caught the spirit of the march, and the farmers are organizing their own little cross-roads bands. Just as they have found organization pleasant and beneficial in their buying and selling operations; just as they have found organization advantageous in the management of their cross-road schools and churches; so they are finding organization most delightful in the business of making merry.

Little farm community bands are springing up here and there all over this great agricultural country of ours. The county agents are helping them. Everyone is helping. And, naturally enough, the patient, hard-working farmer is making a whirlwind success of his band.

But, though village bands have done more for music throughout the world and have given more musical delight to a greater number of persons than even symphony orchestras, this form of tonal art is yet in its infancy—and the reason for this lack of development is easily understood. Communities which can boast of a band think of it as a military band whose sole function is to lead in parades and to create a great volume of sound carrying sharp, rhythmic effects over great distances to which thousands of paraders may march with the spirit of the occasion. The parade or military band is a necessity and is useful in its place; and for that reason its instrumentation is so devised as to secure the maximum volume of sound. As a by-product, so to speak, these bands, which, by the way, are usually the only music-making organizations in the community, function also in giving concerts.

## Rise of the Concert Band

THIS BASIC PURPOSE in assembling a band will soon become a thing of the past. What smaller cities and towns now want is the concert band with an instrumentation that is pliable, effective and capable of rendering a satisfactory performance of every type of music. I personally, believe that the concert band of the future will be the equal if not the superior of the orchestra.

## The Song of Industry

BUT MUSIC has another mission in life than to entertain us. The "Village" Band, dressed in overalls, plays an important part in industry. The hard heads of big business are learning that a good band, made up from the roll of factory workers, will cut down turnover; increase the efficiency and production of the employees, because happiness and efficiency are synonymous; make the relationship between employer and employee one of

mutual understanding; secure a relationship between individual and improve the health and morale of employees; give a wholesome outlet for the individual by counteracting the more useless recreational activities of the average working man or woman; carry the constructive influence into the home and from there to the community.

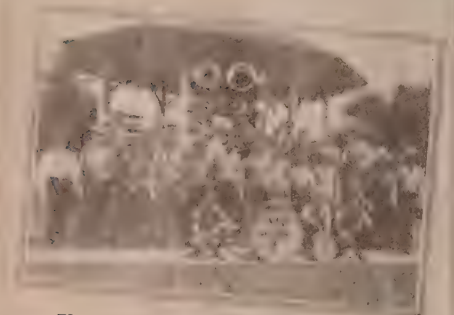
A large amount of the world's energy has ceased to be a creative effort and has become a soulless drudgery. It is, therefore, become a vital necessity to inject into the life of industrial workers a program centering about things which give every individual a chance, at least in a small degree, to express himself. This is a matter of human interest but also of national importance, because any such program makes for happiness and a contented worker automatically increases efficiency and productive power.

In the textile industry of the United States the largest single industry in America, an enormous operator reduced labor from twenty per cent to three per cent through his cooperation with a band which featured music among its activities. Practically every mill in the industry has its own band, prominently financed by the mill management. Years ago the city of Los Angeles had thirty-eight choral bodies, eight bands and twelve bands among its industrial organizations. To-day those numbers

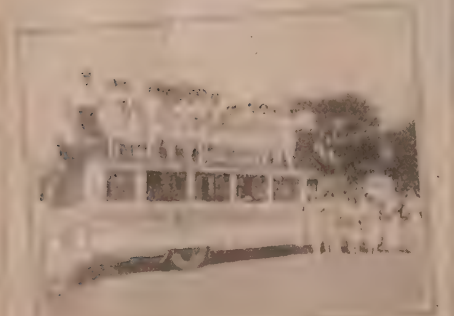
MAJOR LANDERS' BAND OF  
REPUTATION FOR THE  
MAJOR LANDERS' BAND



OAK GROVE BAND, OOD RIVER, ORE.  
THESE ARE BOYS AND GIRLS OF  
FARMERS AND FRUIT GROWERS.



THE MAGNOLIA PETROLEUM COMPANY  
REFINERY BAND IN WORKING  
CLOTHES AT NOON CONCERT.  
KFD. BEAUMONT, TEX.



THIS SAXOPHONE BAND IS A GREAT  
ASSET TO THE CHURCH WITH WHICH  
IT IS AFFILIATED. ALL GIRLS BUT THE  
DRUMMER.



THE SINAI COMMUNITY BAND OF SINAI,  
OHIO. ITS MEMBERS ARE YOUNG  
FARM PEOPLE WHO ENJOY  
MUSICAL RECREATION.



WHEN THIS PICTURE WAS  
(PA.) CORNET BAND" HAD  
THE EXTREME RIGHT WING  
TRIC LIGHTS ON BROADWAY  
OTHER THAN PAUL





# People, by the People

ody

HERD



THE "SINKING SPRING"  
YEAR-OLD CORNETIST ON  
NAME SHINING IN ELEC-  
PARIS. HE IS NONE  
CHESTRA LEADER.

another year will see them  
n.  
the greatest single factor in  
Reduction in its turnover  
dition to the obvious savings  
pense, the tremendous savings  
of instructing, wear and tear  
y and tools in strange hands,  
duction, spoiled work, extra  
necessary to balance inexperi-  
ed accident ratio and de-  
moralization morale.

of music in industry do  
b the walls of the factory.  
al worker carries the gospel  
d its exhilarating effects into  
and then its power for good  
the community.

## Fiddles, More Horns

CK STOCK, director of the  
amed Chicago Symphony Or-  
another who sees a brilliant  
the village band.

will come in America's de-  
he says, "when every com-  
or small, will have a good  
own and will not depend upon  
musician to supply something  
l be part of every city's civic  
are too many pianists and  
the world today who can play  
vsky concertos very well in-  
is no room for them in the  
d, so they resort to teaching  
ion and bring out more pian-  
obrists. This talent might  
turned into a profitable and

WHO HAVE MADE QUITE A  
HI STATE OF IOWA.  
IOWA BAND LAW.



useful direction by a training school for  
players of band instruments. There is no  
other way of producing good bands and  
good band music in America."

## The Iowa Band Law

IN FACT, the importance of the Vil-  
lage Band is in many states beginning  
to be taken seriously. "There is no rea-  
son," they say, "why so pertinent an in-  
fluence for good should not be sponsored  
and provided for by those who will actu-  
ally benefit by its existence." Public  
Libraries, Public Schools and other com-  
munity benefits are maintained out of tax  
funds. The Village Band, a leader among  
all cultural agents, should come under  
the same class.

Iowa was the first to respond to this  
broad attitude, and to Major George W.  
Landers, of Clarinda, goes the credit for  
the establishment of the Iowa state tax  
law which makes it possible for towns  
with a population under forty thousand  
to maintain band organizations for the  
benefit of the public at the expense of  
the taxpayers. By the terms of this law  
a petition signed by ten per cent of the  
voters may be filed with the town council  
and then the question submitted to the  
voters as to whether a tax shall be levied  
each year to furnish a band fund. At the  
next general municipal election, if a ma-  
jority of the votes are cast in favor of  
the proposition, the council will then  
authorize the levy for band support. By  
similar action the levy may at any time  
be discontinued.

Clarinda was the first town to vote  
under the new state law to put their band  
on a permanent foundation. The tax  
provided by law shall not exceed two mills  
on the dollar; so, while the people of a  
community may receive the benefit of good  
music furnished by their own band, they  
will hardly notice the amount they are  
called upon to pay for its support. The  
wisdom of the law is attested by the fact  
that, out of the first hundred towns to  
vote, ninety-eight voted to use the tax for  
a local band."

Clarinda has fifty men and boys, also  
a few girls, who are playing band instru-  
ments and who are members of the two  
bands which are now receiving the town's  
support.

## The Village School Band

BUT the particular "Village Bands"  
that are engaging the attention of the  
public today are those that parade the  
campus or march down the shady avenue  
from the grade and high schools.

There are literally hundreds of these  
boys' bands in nearly every state. Schools  
in many states are giving proper credit now  
for instrumental music study either in or  
out of school. For the first time in this  
country boys are taking a real interest in  
music. And music is giving  
this younger generation a cul-  
tural advantage that will never  
be measured.

Too few of us realize, as we  
listen from the curb-stone to  
the music of the boys' band as  
they march down the street,  
that something vastly more im-  
portant is going on in the con-  
sciousness of those boys than  
the mere matter of making  
music. A vital process of char-  
acter development is taking  
place. A man is in the mak-  
ing—a citizen of the world

whose life will reflect to all mankind the  
elevating influence of an early training in  
music.

Making music is probably one of the  
most effective moral factors in the life of  
a boy; and it is one of the most human.  
Blowing a horn comes more natural to  
him than listening to sermonizing. Give  
the boy a trumpet, a violin or drums and  
place him in the midst of companion  
youths with trumpets, violins and drums,  
and he will be surrounded by an atmos-  
phere which is one of the greatest means  
of salvation from the temptations of the  
adolescent.

The inception and development of a  
band is a greater achievement in the aggre-  
gate than is the organization of a symphonic  
group with its maintenance of high  
standards; because, while the latter mu-  
sicians are contributing to sublime art,  
these boys are formulating sublime char-  
acter. And which is more important: a  
human being or a Debussy Suite? Assum-  
ing that the Debussy Suite possesses a  
soul, it is an article already made. A  
boy is a man in the making; and these  
childhood influences will determine the  
status of his soul.

## Count on the Girls

GIRLS, TOO, have taken an unprec-  
edented interest in the "Village  
Band." In towns where the student body  
is not sufficient to produce enough boy  
players to make up the roster the girls  
will slip in and do their part. And in the  
larger towns there are exclusive girls'  
bands. Now if you think these bands do  
not make real music—well, you will get  
the surprise of your life when you hear  
them play.

## Great Publicity Value

MANY OF THESE bands are fos-  
tered by the local Chambers of  
Commerce or the business men of the  
town, because these men know that a  
band is the biggest advertisement, the  
biggest booster a town can have. The  
old Village Band in many cases has gone  
to pieces because the "fellows wouldn't  
practice" or the first cornetist moved away.  
But along come the boys, full of ambition,  
out for big glory and little pay, and once  
again the crowd gathers every Thursday  
night around the bandstand in the Court  
House Square.

Besides playing for all the local, and  
often state, functions, these School Bands  
have their State, Regimental and National  
contests where they compete step by step  
for the final honors; and the winner  
proudly carries home the Silver Cup.  
Sometimes at the National Contest as  
many as two thousand young musicians  
will join in a final concert led by John  
Philip Sousa or some other noted per-  
sonage. And, gentle reader, if you think  
that isn't impressive then you're immune  
to thrill.

## The Band Goes to Meeting

EVEN THE CHURCHES have caught  
the toot-your-own-horn spirit of the  
day and are organizing bands and or-  
chestras. Here especially the young ladies  
take an active hand. In many congrega-  
tions the band has become a distinct unit  
of administrative affairs.

## The Deaf have Ears

STRANGER STILL, the Illinois School  
for the Deaf has one of the finest  
bands for its size that ever trooped a  
concert tour. Every one of its twenty-two  
members, including the director, is stone  
deaf—born so. And yet they play to-  
gether with a precision and tonal perfect-  
ness that has absolutely bewildered some  
of the foremost band leaders and instruc-  
tors of the country.

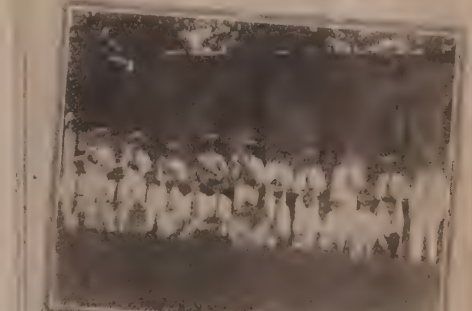
How did they learn to play? Well!  
First, to teach them rhythm, the teacher  
(Continued on page 701)



SQUAMISH RESERVE INDIAN BAND,  
NORTH VANCOUVER, B. C., CANADA.  
ONE OF THE FINEST INDIAN  
BANDS IN CANADA.



ODD FELLOWS HOME BAND OF LEX-  
INGTON, KENTUCKY. THE HOME  
ALSO HAS A GIRLS' ORCHESTRA.  
E. O. KIDD, DIRECTOR.



BELVIDERE, TENN., IN ITSELF HAS A  
POPULATION OF ONLY 100, BUT  
THE YOUNG MEN HAVE A PROS-  
PEROUS BAND.



CASPIAN MUNICIPAL BAND, CASPIAN,  
MICHIGAN. ALL MICHIGAN'S UPPER  
PENINSULA KNOWS THIS EXCEL-  
LENT BAND.



## WURLITZER TREASURE CHEST OF MUSIC

NOW the supreme home entertainer—the wondrous Wurlitzer Treasure Chest of Music—The Piano that plays for you—and at a price the world has been waiting for

Press a button and Presto!—you dream with the songs of long ago—thrill to the splendor of a symphony—or dance to the strains of modern Jazz!—and more for here is the whole world's Treasure Chest of Music, OPEN to you!

Yes, the Treasure Chest of Music is here. Come in and enjoy the supreme entertainment at Wurlitzer stores and dealers—everywhere.

Write today for  
descriptive literature

Wurlitzer Grand Piano Co.  
Dept. Z Box 825 Chicago, Ill.

## Have You Faith in Yourself?

Have you ever wondered whether or not it would pay you to take a special course in music and train for something bigger in your work? State Departments of Education recognize schools of high scholastic training. You can earn a Diploma, Degree or Teacher's Certificate through our school, which is issued by the authority of the State of Illinois.

Earnest, ambitious students are invited to send for our catalog and sample lessons. We send them without any obligation and they show how it is possible to get accredited courses without having to go away from home for an expensive course.

We have been offering our courses to music lovers through THE ETUDE columns for many years. If you haven't sent for literature before, DO IT NOW! Check on the coupon below what particular course you wish to see and we will send sample lessons and quote special terms to you.

If you want to advance in your music, get full details now of the courses which have started others on the road to success. There can be no question about it, paying when so many thousands of musicians are advancing through the aid of our courses to positions of responsibility and influence.

A Public School music graduate writes: "I am now the director of the Community High School Orchestra, having received my certificate from our superintendent upon the recommendation of the State Board after presenting my credits received through my studies with your institution."

## Extension Courses Growing in Popularity Each Month

There is a greater demand all the time for the courses we offer, as the fit teachers for better positions. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

A Diploma is the key to the best teaching position. Do you hold one?

### Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it. You can easily and quickly fit yourself right at home through Extension Courses.

Now is the opportune time for you to clip the coupon below. Get it in the first mail. You perhaps have seen this ad many times before. Don't waste any more time! The coupon will bring you information about the lessons which will be of untold value. No obligation on your part!

More than 200,000 ambitious men and women have gained proficiency in these various branches of music by the University Extension Method. And to you we offer the same advantages which were given to them.

### This Is Your Opportunity—Mail the Coupon TODAY

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-32  
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> Piano, Normal              | <input type="checkbox"/> Cornet, Amateur      | <input type="checkbox"/> Violin                         |
| <input type="checkbox"/> Piano, Course for Teachers | <input type="checkbox"/> Cornet, Professional | <input type="checkbox"/> Guitar                         |
| <input type="checkbox"/> Piano Course for Students  | <input type="checkbox"/> Organ (Reed)         | <input type="checkbox"/> Ear Training and Sight Singing |
| <input type="checkbox"/> Public School Music        | <input type="checkbox"/> Voice                | <input type="checkbox"/> Mandolin                       |
|   | <input type="checkbox"/> History of Music     | <input type="checkbox"/> Adv. Composition               |
|   | <input type="checkbox"/> Harmony              |   |

Name ..... Age .....

Street No. ....

City .....

State .....

How long have you taught Piano?..... How many pupils have you now?..... Do you hold a Teacher's Certificate?..... Have you studied Harmony?..... Would you like to earn the Degree of Bachelor of Music?.....



## SHEPHERDS' PLAY

SEPTEMBER 1927

Page 673

delightful recreation piece. The piano  
part is more than an accompaniment.

Tempo di Gavotte M.M. ♩ = 108

SCHÄFERSPIELE  
GAVOTTE

CURT GOLDMANN, Op. 60

*p delicato*

*p*

*mf*

*pizz* *Fine* *arco*

*mf*

*mf*

*p*

*Fine*

*p*

1 2 *D.C.\**

*p*

*mf*

*mf*

*mf*

*f*

*dim. e rit.* *D.C.*

*mf*

*f*

*dim. rit.* *D.C.*



# WOODLAND DAWN

## WALTZ

G. N. BENSCH

Equally good for dancing, recreation or recital use. Grade 3½.

Tempo di Valse M.M. ♩ = 54

*p espressivo*

*mf*

*a tempo*

*f*

*rit.*

*dim.*

*p*

*f brillante*

*Ped. simile*

*D.C.\**

*allegro*

**TRIO**

*mf*

*f*



8.

*ff*

*rit.*

*grandioso*

*mf*

*f*

*p*

*p l.h.*

*mf*

*a tempo*

*rit.*

*mf*

*f*

*dim.*

*p*

*f*

*l.h.*

*dim.*

*p*

*rall.*

*pp*

8.



VIVIAN  
CAPRICEA very taking modern *intermezzo*. Grade 4.

R. S. STOUGHTON

Allegretto grazioso M.M.  $\text{♩} = 126$ 

The musical score is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The tempo is Allegretto grazioso, marked M.M.  $\text{♩} = 126$ . The score is divided into two main sections: the first section is marked *Allegretto grazioso* and the second section is marked *Allegro brillante*. The first section includes dynamics such as *mf*, *f*, and *più accel.*. The second section includes dynamics such as *rall.*, *sfz*, and *ff*. The score includes various musical notations, including notes, rests, accidentals, and fingerings. The first section ends with a *Fine* marking. The second section includes a *rit.* marking and a *ff* dynamic. The score is written in a standard musical notation style, with a grand staff for the piano and a single staff for the violin.



**TRIO**  
*meno mosso*

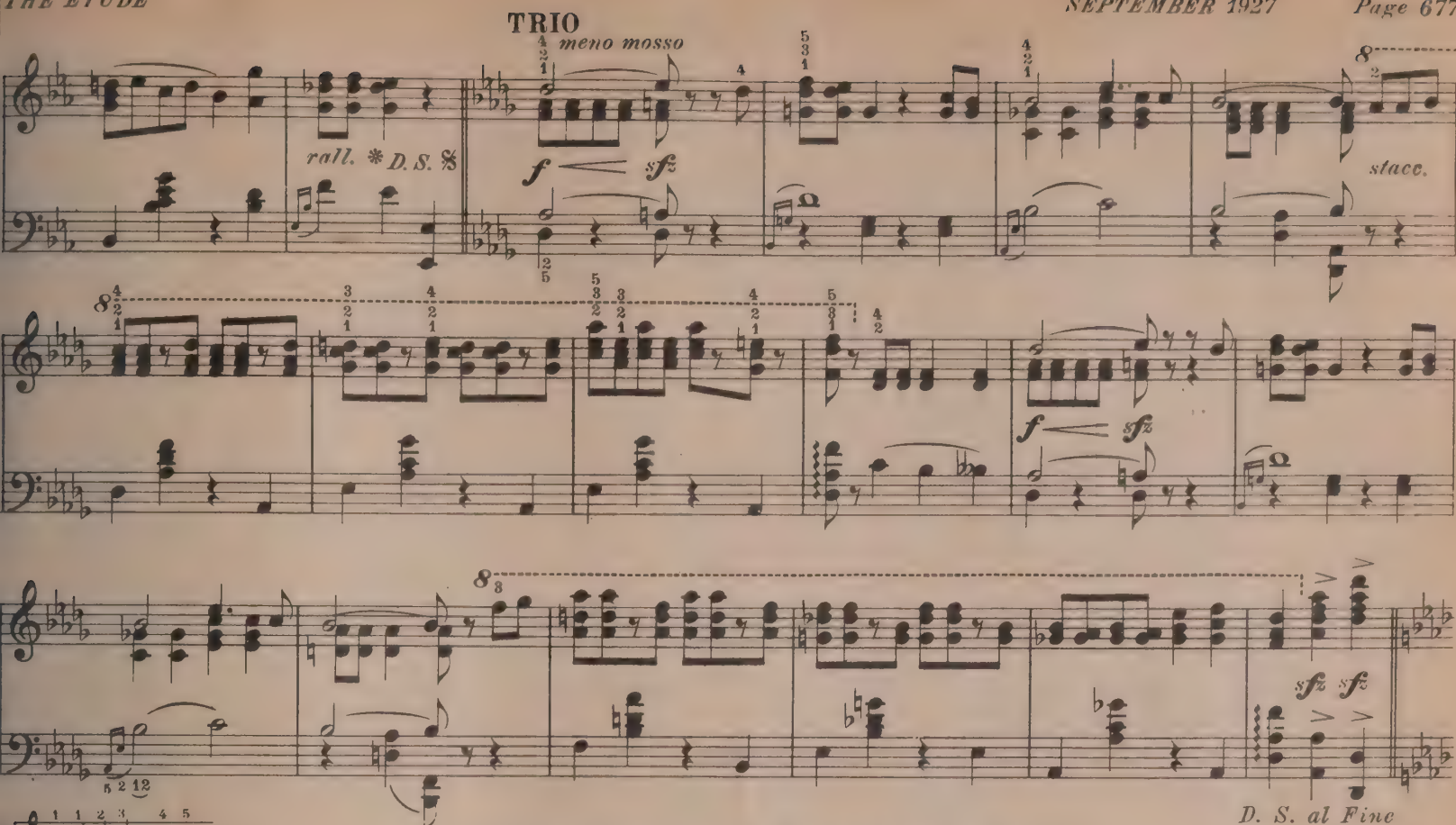
*rall. \* D. S. %*

*f sfz*

*stacc.*

*f sfz*

*D. S. al Fine*



## HEARTY LAUGHTER

### CAPRICE

M. PALOVERDE

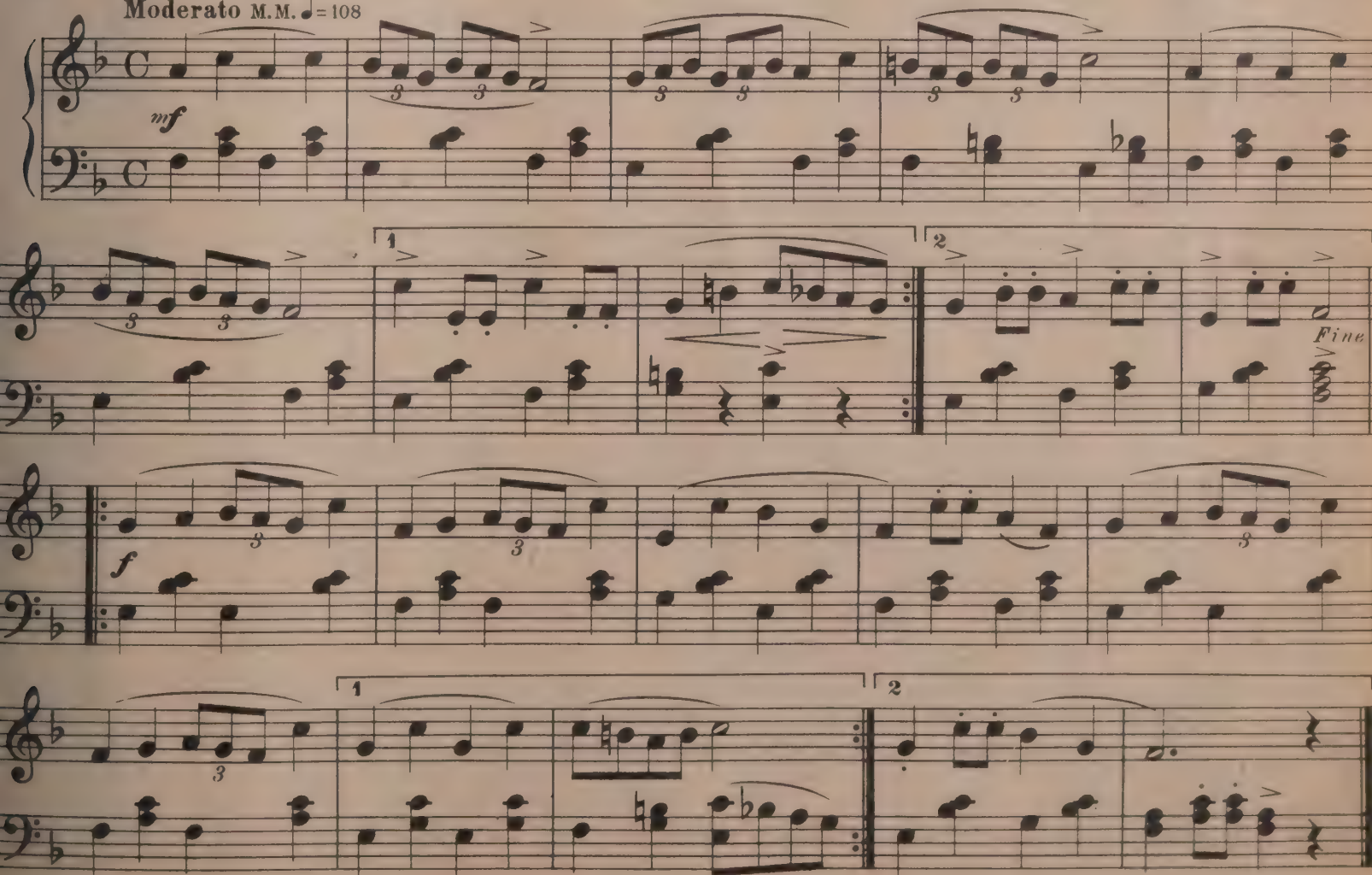
Either hand in the compass of six tones, Grade 1.

Moderato M.M. ♩ = 108

*mf*

*f*

*Fine*





## A MOUNTAIN DANCE

In the style of a modern graceful ballet. Grade 4.

EUGENE F. MARKS

Grazioso M.M. ♩ = 108

The musical score for "A Mountain Dance" is written for piano. It begins with a treble and bass clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked "Grazioso M.M. ♩ = 108". The score is divided into measures by vertical bar lines. Dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), *cresc.* (crescendo), and *mp* (mezzo-piano). The piece ends with a "Fine" marking. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (1-5).



This section contains the first three systems of the musical score. The notation is for a piano, featuring treble and bass staves. The first system includes dynamic markings *p* and *mf*. The second system also includes *p* and *mf*. The third system begins with a *f* marking and ends with a *D.S.* (Da Capo) instruction. The music consists of various melodic lines with fingerings and slurs.

# THE BROOMSTICK PARADE

M.L. PRESTON

Little burlesque military march. Grade 2½.

Tempo di Marcia M.M. ♩ = 126

This section contains the remaining systems of the musical score. It begins with a *p* marking in the first system, followed by a *mf* marking. The second system includes the instruction *sempre staccato*. The third system features a *Fine* marking and a *f* marking, with the instruction *marcato il basso* below. The fourth system ends with a *D.S.* (Da Capo) instruction. The notation includes various musical symbols such as slurs, fingerings, and dynamic markings.



## POSTLUDE

STUDY IN D MINOR, Op.45, No.15

STEPHEN HELLER

Arr. by Orlando A. Mansfiel

Page 680      SEPTEMBER 1927

Prepare: { Sw., Full, with Reeds, Box open.  
              { Gt., Full to 15th, coup. to Sw.  
              { Ch., 8'4" & 2', coup. to Sw.  
              { Ped., 10' & 8', coup. to Gt. & Sw.

Sometimes known as "Warrior's Song."

Poco maestoso M. M. ♩ = 80

*Poco maestoso* M. M. ♩ = 80

MANUAL

PEDAL

Box open

Ch. Close Sw. Box. Sw. Ch. Sw. Ch.

to Sw. to Ch. to Gt.

Ch. Sw. Box closed Sw. Ch. Sw. Ch. Sw. Ch. *decrease*

to Sw. to Ch. to Sw.

Gt. Sw. Box open Ch. Close Sw. Box. Sw. Ch. Sw. Ch.

to Sw. to Ch.

Gt. *sempre cresc.* Add Mixtures and 16' Add Reeds Add 4' Couplers

to Gt. Add Trombone



## A VAGABOND AM I

MAUD LUISE GARDINER

GUSTAV KLEMM

Con spirito e abbandono

1 The winds in my heart, in my  
cry of the night, in no my

heels there is fire, reach of a fear, Strong lust of life drives my desire To wring my food from  
reach of a fear, Hold aught for me, lives are not dear To step by rule with

high ways broad To flaunt my tracks in the course of God, I find a harbor in the  
all the clan I hunt the caves where old sea-dogs ran; A song for labor fool for

sand trade I am the man the sun - God made The people and the king are nine 'Neath  
The captain of my fate I ride

all the al - ien stars that shine, I fare me forth 'till South is North For nev - er lone am  
Drunk with the swing - ing of the tide I fare me forth 'till South is North A vag - a - bond am

1 2 No 1 1

rit. Presto al fine



## THE RAINBOW TRAIL

FREDERICK H. MARTENS

FRANCESCO B. DE LEON

Molto moderato

*p*

The rain-bow trail's at the  
The rain-bow trail has a

*mf* *f* *p*

edge of the sky, Where the white clouds ev - er are drift-ing by. O'er the rain - bow trail there float and flow The  
crook and a bend, And there's fair - y gold at its furth-er end. But that is the end you nev - er find, No

*p* *cresc.*

shin-ing bub-bles the dream-ers know; The rain-bow trail is the love-li-est yet, If ev - er you fol-low it  
mat-ter how far the trail may wind, The rain-bow trail is a win - ning way, It's one you can fol-low till

*p* *cresc.*

*espress.* *rit.*

you for - get The fair-est dreams are those that fail, that the rain-bow road is a long, long trail,  
old and grey, And you'll nev-er think you can take in sail though the rain-bow road is a long, long trail -

*rit.*

Refrain *dolce espress.*

How can I help but fol - low On the rain-bow trail Dreams as bright as

*p-mf*



hol - low, Bubbles fair as frail; Though each bub-ble as I clutch it, Break the mo-ment that I

touch it, I'm seek-ing dreams that ban all trou - bles, On the rain-bow trail! trail!

*mf* *marcato* 1 2 *pp*

# IF WITH ALL YOUR HEARTS

J. E. ROBERTS

*Andante* *mp*

If with all your hearts ye tru-ly

*mf* *rit.* *mp*

seek Me, Ye shall ev-er sure-ly find Me, Thus saith our God. If with all your

*poco rit.* *mp a tempo*

hearts ye tru-ly seek Me, Ye shall ev-er sure-ly find Me, Thus saith our God. Thus saith our

*f* *rit.*



*poco animato*

God. Oh! that I knew where I might find Him, That I might e - ven come be-fore His pres - ence,

*poco animato*

Oh! that I knew where I might find Him, That I might e - ven come be-fore His pres-ence.

*p* *rit. e dim.* *p* *mp a tempo*

Oh! that I knew where I might find Him. If with

*p* *rit. e dim.* *mp a tempo*

all your hearts ye tru-ly seek Me, Ye shall ev-er sure-ly find Me, Thus saith our God,

*mf* *cresc.* *mf*

Ye shall ev-er sure-ly find Me, Ye shall ev-er sure-ly find Me, Thus saith our God, Thus saith our

*mf* *cresc.* *mf*

*p rit.*

God, Ye shall ev - er sure-ly find Me, Thus saith our God.

*p rit.* *rit. o dim.*



# Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

September, by A. H. Preston.

The word "September" is derived from the word "septem" meaning seven. September is the seventh month in the Roman calendar. Take this as a matter of common interest, knowing that everyone should know how the months of the year got their names.

Each measure introduction is admirable; it is called later on in the piece.

The difficulties in *To September* lie in the Trio, then in the first and second sections. The eighth measure of the Trio are really transitional measures leading to the Trio theme in the nine. The pedalling in this section should be carefully observed and carried out.

Shepherds Play, by Curt Goldman.

There have been many "shepherd" pieces written such as *The Shepherd Boy*, by George D. D. *Shepherd's Pipes*, by Hubbard Harris. All the long list of "pastorales" which have come from the pen of Scarlatti and others. By all the great composers have at times the charm and poetry in pastoral music, and introduced it into their works. Beethoven, as all know, wrote a "Pastoral Symphony," simple, but wonderfully graceful, little in G major should be played in an unassuming, flowing manner. In the second section interesting to note how the accompaniment of the melody after the repetition of the first measures.

Art in playing this composition lies in the phrasing, and (2) the simplicity of the.

Goldman's *Silvery Chimes*, a four-hand piece, was recently published in *The*

Woodland Dawn, by G. N. Benson.

A waltz has something of the same "go" we find in the famous "E-Flat Waltz" of Chopin.

Although there are many tricky spots in *Woodland Dawn*, which will need to be practiced, the big difficulties are met in the section. This section demands strong attention. It requires also great concentration. If you cannot play it accurately and intelligently if you are thinking of something else at the same time.

Use especially the use of the long, sweeping notes. Get the "feeling" of them. Widely they remind one of the long rolling waves at which the rising sun is just now

*Andante* means not only "rather quickly" or "gaily," but you are able to play the flat scales smoothly and rapidly, this *Woodland Dawn* can have no secrets for you.

Fun, by R. S. Stoughton.

R. S. Stoughton is known chiefly through his piano pieces, but his piano pieces have much charm and originality. *Fun* reminds us somewhat of the *Waltz* pieces by Chaminade. Make the most of the bold modern harmonizations in the middle

Laughing, by M. Paloverde.

This lively little teaching piece either hand or single degree outside the "five-finger span." This may be taken up as the first for the study of the triplet rhythm.

Mountain Dance, by E. F. Marks.

A few years ago, not so many after all, the "Dance" was very popular. It was danced to a *Schottische*. The *Schottische*, as a piece is practically obsolete, but the rhythm is so attractive that it still holds its popularity. In *Mountain Dance*, Mr. Eugene F. Marks has used this rhythm in a very clever drawing. The dotted rhythm must be executed with precision. Do not let it sound like twelve.

Broomstick Parade, by M. L. Preston.

One of Mrs. Preston's catchy teaching pieces for young players. The first section of the piece is good material for the study of the "S" in the right-hand. The middle section uses a flowing left-hand melody.

Postlude, by Stephen Heller (Arranged by Orlando A. Mansfield).

Stephen Heller was born in Pesth, 1813, and died in Paris in 1888. Some authorities give 1815 as the year of his birth, but the generally received opinion favors the date we have given. A pupil of Czerny, Liszt, and others, Stephen Heller made many concert tours throughout Europe. He became the friend of Liszt, Chopin, Berlioz and others, and as a concert-player and teacher he was in high repute. His piano works are of refinement, rhythmic life, and general poetic feeling. Dr. Heller has transcribed the present composition for piano, with his customary good taste.

This postlude features pedal-point effects and builds up to powerful climaxes. Notice the telling use of the diminished-seventh chord, C $\sharp$ , E, G, B-flat, in measure three and elsewhere. The diminished-seventh chord on the leading tone (seventh note of the scale) is very often used and in this case the dissonant D below it sets it off finely.

Make the sixteenth notes short enough! In fact on the organ they may be made even shorter than sixteenths, so that the effect of sixteenths may be gained by the audience.

A Vagabond Am I, by Gustav Klemm.

This is a rollicking, well-made song. The text is fresh and inspiring, and the vocal setting is all that can be desired. It may help in carrying out the rhythm, in twelve-eight time, to remember that to all intents and purposes twelve-eight time is the same as four-four time written in triplets. It will not do to distort this time even for vocal effects, especially since the composer has provided all the necessary points of vocal repose.

The Rainbow Trail, by F. B. DeLeone.

This song belongs in the class sometimes designated "Motto Songs." The talented composer has in this case adopted a popular modern dance rhythm which he has idealized for the purpose. The refrain is particularly catchy and the harmonies are alluring.

If with All Your Hearts, by J. E. Roberts.

The title of this sacred song at once recalls to mind the masterly setting of the same text in Mendelssohn's *Elijah*. But oratorio numbers are not always suitable or desirable for church services. Mr. Roberts' setting is very beautifully done and it already has proven very successful with singers. While it may be sung in declamatory style, this should not be overdone.

Arabesque Intermezzo, by E. Parlow.

Edmund Parlow is a veteran writer who has specialized in teaching pieces of the better class. His *Arabesque Intermezzo* demands the crisp staccato touch which is at the basis of so much good piano playing. In the middle section of this piece a flowing legato melody emerges and this must be brought out strongly. The entire effect should be that of grace and lightness.

March Carillon, by Howard Hanson.

Biographical matter regarding Dr. Hanson will be found in the editorial preface to his article in this issue.

"Carillon" is a French word, the English equivalent of which is "chimes." Two of the finest compositions of this type are the *Carillon* in the "L'Arlésienne" suite by Bizet, and the exhilarating organ *Carillon* by the blind French organist, Louis Vierne. The operating idea, so to speak, of "chime pieces" is as follows: Notes in imitation of the bell notes appear in the very first measure of the piece, and are then continued throughout much of the first section of the composition. The harmonies sounded with them are often entirely foreign, but the dissonant effect obtained gives even more character to the piece.

Dr. Hanson uses intervals of major sevenths and fifths, in *March Carillon*, with extreme effectiveness. For instance in measure one the interval between the left-hand F sharp and the right-hand G is a major ninth and is delightfully harsh and suggestive. Again, in measure four we find a major seventh occurring in the last chord in the left hand. The interval is formed by the notes G to F sharp. Another bit of construction detail which we would have you observe are the perfect fifths ("empty fifths") which appear frequently throughout the march.

One of the greatest difficulties which the student will experience in learning this piece will be to play the extended chords smoothly. The composer has some very large chords indeed—almost in the manner of César Franck—and it will require careful practice to sound them successfully.

The "bell notes," referred to in paragraph two, are: G, A, F-sharp. They appear in the first ten measures; though, commencing in measure four, the F-sharp is taken by the left hand.

The climaxes in this *March Carillon* are supremely fine, as is also the great rhythmic vitality. This is a remarkable composition.

Rocking So Gently, by George F. Hamer.

George F. Hamer's fine piano compositions are everywhere known and liked. Mr. Hamer lives in Lawrence, Massachusetts, where he was born in 1862. At fifteen he was organist in a local church, and later he studied music in Boston, under George W. Chadwick and S. B. Whitney. Eventually he became a student at the Royal Academy in Munich, Germany, where his teachers were Kellermann, Hieber and Josef Rheinberger. After his graduation from this institution in 1887, Mr. Hamer taught for six years in Boston and then removed to his native city of Lawrence where he has remained ever since.

There are no great difficulties in this short composition, but we would warn the pupil to remember the accented fourth beat in the left-hand part in the first section.

Kari and Per, by Trygve Torjussen.

In the April, 1927 issue, on page 301, appeared biographical material regarding Trygve Torjussen.

There is a very Norwegian atmosphere about *Kari and Per*, which wins our heart at once; and (Continued on page 69)



The "Princess Grand"

A miniature concert grand this delightful piano is often called, for it offers the musical advantages of larger grands with case design and dimensions ideal for the modern home. Exquisitely finished in figured Adam brown mahogany, satin finish.

## Ivers & Pond PIANOS

are built today as in 1880, in all types, but in only one quality—the highest, by the same interests, with the same artistic ideals. Over 600 leading Educational Institutions and 75,000 homes use them. For latest catalog—showing favored styles in Uprights, Grands and Players, write us now.

### How to Buy

Where no dealer sells IVERS & POND pianos we quote lowest prices and ship from the factory tho' your home be in the most remote village in the United States. Attractive, easy payment plans. Liberal allowance for old pianos in exchange. Every intending buyer should have our new catalog. Write for it now.

Ivers & Pond Piano Co.  
141 Boylston Street  
Boston, Mass.





## Stumbling Blocks to Singers

By CLARA KATHLEEN ROGERS

ONE OF THE great stumbling blocks to the rank and file of singers is that in singing words they make no distinction between consonants and vowels, but attempt to start the voice on the initial consonant, a blunder which results in wasteful explosions of breath which undermine the vocal sound and which render the articulation of the consonants both faulty and indistinct. They do not seem to appreciate the fact that consonants and vowels are formed by separate and opposed actions, that consonants form a natural *obstruction* to breath, while vowels depend upon the free flow thereof, that therefore the two opposed actions cannot be attempted at the same moment without disaster.

If you will place your speech organs in position for articulating the following consonants, P, B, F, D, T, K, S, G, it will be found that it is quite impossible to emit a vocal sound while the contact of the parts is maintained. This will prove to you at once that vocal sounds must follow the consonants when the contacts of the articulating parts give right of way to them by separating.

### Two Fatal Faults

THE FAILURE of singers to take into consideration this obvious natural law causes them prematurely to liberate the breath. In liberating the breath to the vocal tone and making the contacts for consonants at the same moment, one of two things, equally fatal to artistic singing, must occur: either the vocalized breath forces open the parts with an explosive action, involving muscular effort and hardness of tone, or, the articulating parts fail to come into the close contact required for the distinct utterance of words. If, however, you make the silent contacts of consonants *before* the vocal tone, each will have its innings as a separate act, with the result that the words of a song will be heard as distinctly as if they were spoken, not sung, and the voice will sound as free and as clear as if there were no words to hamper it! Remember that wherever a consonant occurs, whether at the beginning or in the middle of a word, it is a natural and proper interruption to vocal sound. The interruption should be as slight as possible and therefore a nimble action of tongue and lips is required.

### Short Vowels

ANOTHER STUMBLING block in the way of singers is that they have grown accustomed to regard certain vowels as harmful to the quality of voice; for instance, short a (as in and) and short e (as in end) and long e (as in me). There is no doubt that these vowels, as produced by a majority of young singers, with forward pressure of the tongue, acquire a pinched and most unpleasant sound! So bad an effect do they have on the voice that many teachers, not knowing how otherwise to correct it, tell their pupils to change the sounds of such vowels to something else. To cite one instance, they are directed to change deliberately the sound of short a (as in and) to the broad Italian a (as in far). Thus the words occurring in Handel's "Messiah," "And he shall stand at the latter day," become "Ahnd he shahl stahnd aht the lahter day"—which suggests some foreign language—anything but English!

This, of course, is all wrong! There is no excuse whatever for perverting the legitimate sounds of any language to

## The SINGER'S ETUDE

Edited for September by EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

suit what may seem to be the convenience of the singer. The idea that the voice cannot sound at its best on short a, short or long e, is false. It is the result of an imperfect understanding of the part which the pharynx should play in vowel formation.

### Equal Beauty

THE VOICE CAN be made to sound equally well on every one of the vowels, whether long or short, if you only know how to relate them to the voice. To know how is to allow the variations of space in the pharynx to adapt themselves without interference to the different musical pitches of tone. This adaptation of pharyngeal space takes place of itself and calls for no attempt at adjustment on the part of the singer. The singer has only to conceive the musical pitch, and whatever vowel belongs to it, as a unit of sound and to allow free play to the parts of the throat to adapt themselves accordingly.

In following these directions the singer will then become conscious of sensations which he has never associated with the formation of vowels,—sensations of vowelized tone perfected in the upper pharynx—above and back of the uvula and quite independent of the front part of the tongue or mouth (the original glottal vibrations being without sensation of any sort). This whole process is so natural, so simple and so easy, that the wonder is that it has not been recognized by the rank and file of singers during the last quarter of a century. Those of the old school were wiser—they knew enough to let the vocal mechanism work of itself!

Many stumbling blocks are caused by misunderstandings. Whatever facts may be stated regarding the physical processes of singing, no matter how clearly they are put, there is always danger that the student will form a wrong idea of the part he has to play in profiting thereby!

It is, therefore, necessary for teachers to be constantly on the alert to guard their pupils against any possible misconceptions.

Here is just one instance of a dangerous misconception which frequently occurs and which may work great mischief. The correct statement that the primary vibrations of voice proceed properly from the glottis, situated inside the voice box (larynx), is apt to lead the unwary student to suppose that the right thing to do is to think of his voice as proceeding from that part, that is, to direct his consciousness to his larynx. That, however, is one of the worst things he can do! And why? Because the fundamental vibrated tone is only one of the elements of which voice is composed, and because the larynx is only one of the parts engaged in the production of voice. Therefore, the tone that the student is taking such pains to place just where he is told that it has its origin, is necessarily an incomplete tone. It is lacking in the complementary tone waves excited in the upper resonator. This is because he is limiting his possibilities by having in mind a place instead of a sound, instead of the tone itself that he is about to utter. As you cannot put your mind on more than one part of your anatomy at the same moment, you will naturally infer that in directing your consciousness either to the larynx, the head, the mouth, or, in fact, any one part engaged in voice production, the result must be an incomplete vocal tone, a tone lacking in the dual quality of laryngeal vibration and head resonance. The sooner the habit of associating the voice with any particular part of the body, the sooner you emancipate yourself from any fleshly consideration of voice, just so much the sooner will you enjoy the elation of freedom, the elation which accompanies an untrammelled expression of yourself.

## The Singer's "Stop"

By H. ELLISON HOWE

THERE is a point at which every singer must apply the emergency brake and come to an abrupt stop; and that is the moment when the temptation is felt to use more voice than that particular organ was created to stand.

More voices have succumbed to the forcing habit than to any other. Nothing else so soon wears away the edge of those velvety tones which are the first charm of the singer's organ.

Young singers, in their enthusiasm, forget that a reserve is the artist's greatest source of power over the audience and, in their abundance of spirit, push their voices to their limits of power. No greater mistake could be made.

No way is so sure to overcome this tendency as to cultivate the feeling that at all

times the voice must float easily on the breath. Whenever this sensation is lost the danger point has been reached. Voices which have lasted well on into years have belonged to singers who realized that real climaxes are obtained by beginning with a large reserve of vocal power and then never allowing themselves to reach that point where there is the least sensation of "driving" the voice.

No better habit can any singer form than that of allowing the voice to regulate itself. Power that can be attained without the least of discoverable effort is the right limit. Any power which exceeds this, which in any way taxes the vocal cords or the breath support, is unwise and sure of bad results.

"A singer has to do very much more than just to sing . . . A superior voice, musicianship, and an acceptable style are requisites; and experience and, in

opera, the imperative routine . . . But the painstaking artist strives never to release that intangible thread which binds him to his auditors."—JOSEPH SCHWARTZ.

## True Vocal Art in Singing

By LOTTI RIMMER

PART VI

(This Series on the "True Vocal Art in Singing" contains excerpts from the book of Julius Hay, a pedagogical treatise which Richard Wagner paid high tribute to—Author.)

THE VOWEL *e* has many positions in different languages. There are several kinds to be distinguished. The long and closed, the short or open, the obtuse and obscure. In the long closed *e* the tongue is a trifle more raised than in the open. Beginners often have the habit of sounding the vowel *e* as *i* (Italian "i"). Therefore the pupil should always practice this vowel in particular, in a broad position of the mouth. It should be taken not to pronounce *e* sharply. Singers often raise the jaw too much and thus produce a piercing shrill sound. Sing or speak, *gay, lay, may*. The open or short *e*, which approaches the quality sound of *a* is generally produced by the consonant *w* precedes or follows the vowel *e*. The tuse and obscure *e* has to be articulated in singing like the close and open *e*. *herd, fuel, brave*. *E* is a very useful vowel for the practice of students, as it possesses the faculty of bringing the tone in. Physiological is the tone color of *e* different; and this is used mostly in every expressions. *Ever, great, made, left, shelve, bed, sell, settle*.

### I—Italian I (EE)

THIS VOWEL resembles in articulation the *e*. The same position of mouth is adopted. The upper lip should be slightly raised, more raised than in other vowels. If that is omitted, the sound becomes dull and without timbre. In singing *i* the natural tendency is to drop lower lip, which must be strictly avoided as it would give the vowel, equally as a piercing, shrill sound. *I* is used in words of endearment or sweetness; pointed, fine character lends itself particularly well to the state of noble feeling and ecstasy, as in *bless, kiss, sing, deary, greeting, willing, imperial, meals, spirit*.

### Y I (English as in Eye)

TO ARTICULATE this diphthong with good taste, it is necessary to have the clear vowel *a* with *i*, however, without accentuating or dwelling on either of especially. The moving of the jaw should be energetic in this case. *Y* and *I* mostly employed when expressing ideas as in *fly, strive, rise, high, dying, defy, write, spied, buy*.

*Ow—ou* is a comparatively easy diphthong. It is the most natural sound of all. If the neutral vowel *a* is sounded with *u* clinging to it, you have the tone. It belongs to the obscure vowel and has a good effect when sung in the low register. *Ou* and *ow* have a soft, serene, sometimes sinister character in the English language: *proud, mount, crown, howled, hawk, cloud, owed, show, doubt*.

### PART VII

THE VOWEL "O" in the English language has various sounds. The "o" and the "u". There are long *o*, the short *o* which may also be called closed, the open *o*, and the oblique *o* as in *cotton, lion, lower* and *o* as in *go, now*. The long *o* is articulated by raising the lips and sounding the vowel with clear timbre. In the short *o* the mouth should adopt a broad shape. The oblique position of the pharynx will



A particular vowel is very difficult, it is recommended to practice the vowel *o* with consonants prefixed as shown in following example: *no—mo—go—lo*. The physiological process of the *o* is thus: the *o* is raised more in *o* than in *a*, and to the back part of the tongue. The little part of the tongue deepens and the tip of the tongue is directed somewhat forward in the closed *o*. It is of vital importance that the lower lip should not leave the lower row of teeth, for in case overlooking this action, the singing of *o* with a good resonance is an impossibility.

### Guttural O

THE *O* is at all guttural in quality the student should endeavor to practice with its auxiliary vowel *i*—as in *bio, lion, riot, scion, pious, viola, lion*. The vowel *i* lies more in front of the mouth which prevents guttural articulation and gives the tone the required smoothness of sound. It is advisable to produce a clear *o* in practicing these examples. Any pressure to pressure on the pharynx must be avoided conscientiously. *O* is used in words of emotion and religion, noble expressions. *God, Lord, offer, noble, motive, orthodox, monk, holly, organ*. In Shakespeare you meet *o* as expressed of great mental stress like in *Othello, Act V, Scene II: O! monstrous act! O! Desdemona, Desdemona dead! O! O! O! And Macbeth, Act V, Scene I: All the perfumes of Arabia will not sweeten this little O, Oh! Oh! Oh!*

### Oi

THIS DIPHTHONG belongs to the group of clear sounding ones. The position of it lies in front of the mouth. Tutored voices often separate the diphthong when singing, which is not permissible. The two vowels *o—i* should be joined well and both sung simultaneously. It assumes a clear quality of sound when

the connecting syllable contains a clear vowel, as in *joy, boy, soil, voice*. *Oi* is mostly used in words of a bright, grand and pleasing expression:—*Royal, loyal, buoyant, joy, toy, employ*.

### O (As in Love)

THIS SOMBRE VOWEL is of a mixed character. It is a sound between *a—o* and is one of the difficult ones to sing. Only by articulating the vowel distinctly and in good taste it is possible to create a beautiful sounding *o*. The technical principle of this vowel is to direct the position of the lips as in *o* to a slightly contracted shape, whilst the tip of the tongue is pushed towards the front; on the guidance of this depends the beauty of the sound. A good way to accomplish this, is to practice *o—d—e* with preceding consonants:—*no—nō—ne; lo—lō—le; mo—mō—me; and el—ol—cl*. *O* is principally used in the words connected with love. *Lover, beloved, lovingly—above, enough*.

### U (oo)

THE MOST DIFFICULT of vowels is *u*, on account of the high position of the lower jaw, which causes the narrowing of the posterior ends of the vocal chords and thus checks the requisite power of emission of the sound. No vowel shows more the skill of a vocalist than the vowel *u*; therefore special attention is required. Great patience is needed in order to learn the true management of this vowel. Not to impair its beauty, an important rule is to open the throat wide, keep the tongue low and let the lips assume a broad position. Never fall into the habit of narrow, pointed-shaped lips, as often is the case with singers. This spoils or destroys the beauty of the vowels and resonance. On account of its darkish tone color, *u* is mostly used in words of placid, ordinary and material state of things, as in: *book, room, smooth, noon, wool, boots, wood*.

## How Melba Studied a Song

By R. THUR

IN a biography of Melba by Agnes G. Murphy, the great singer includes a chapter which shows that she uses her brains as well as her voice in studying a song. Before even attempting to hum over "music," she says, "I am always careful to phrase it on the keyboard and commit it to memory. Young singers too often take a new song or rôle to the piano, and without any knowledge of it, begin to use and waste the voice in a preliminary that could be accomplished equally well on a mechanical instrument. They chop and break at their voices, not in any effort at vocal accomplishment, but merely for the purpose of memorizing. It is only when the words and music are fully engraved on my mind that I use my voice on them, and even then I spare it as much as possible by practicing the top notes quite *pianissimo*, except on the rare occasions at rehearsal where the full voice is needed. Practicing high notes *forte* is one of the most pernicious customs of

vocal study, and as a general rule it may be safely laid down that it invariably minimizes the possibility of those refined, soft effects which are not only a charm but also a necessity to artistic singing. During practice students should always hold their forces well in reserve; and if they sing the upper register *pianissimo* in private, they will find that the *forte* effects will readily respond when the public performance demands them. On the days when I sing in opera or concert I run through a few scales in full voice during the morning, and if I cannot sing top D perfectly I consider myself out of form."

Wise pianists, of course, follow a similar plan by studying their pieces away from the keyboard as well as at it. By studying the notes, phrasing and fingering beforehand like this, the fingers unconsciously adapt themselves to the requirements and are ready for their work at the keyboard when the time comes.

## The Carrying Voice

By STELLA PARSONS

When singing in public the best way is to be sure that the voice is carrying to the most remote corner. If this is done the proper resonance and enunciation of every word and tone will be heard by all present. Just so, when one speaks to someone in the next room, one does not need to shout to be heard but merely to send the tones to a

more distant point than is necessary when addressing a person close at hand.

### NEW COURSE of SINGING by CORRESPONDENCE

Including Voice Culture, Sight Singing and Musical Knowledge. A thorough, practical course.

Also **Harmony Correspondence Course**

Small monthly payments. Send for Prospectus. State distinctly which course you desire.

ALFRED WOOLER, MUS. DOC.  
SUITE A. 171 CLEVELAND AVENUE, BUFFALO, N. Y.



The Home Beautiful contains a Grand

It's so easy — when they're young!

DO as other mothers are doing—have your children taught to play the piano while they are young.

Children can be taught so easily then . . . when minds are alert and hearts are responsive to beautiful piano music.

Start the lessons now . . . and start them *correctly* with a Brambach Baby Grand, for a grand action makes good piano playing easier to learn.

The Brambach Baby Grand has tonal qualities of unusual richness . . . full, golden tones that thrill and inspire with their sweet resonance.

This fine piano is ideal for home or studio use. It is wonderfully compact—less than five feet in length—and is priced reasonably.

Send coupon below for the interesting booklet, "Genius Deserts the Attic," and for a paper pattern showing the exact space requirements of this beautiful Baby Grand.

EASY TO OWN ONE  
Because of enormous production the Brambach Baby Grand is moderate in price—within the means of all. Ask your dealer to show you this fine instrument and to tell you how easily you may own one.

BRAMBACH  
BABY GRAND

\$675 and up

Established 1823

BRAMBACH  
PIANO COMPANY  
Mark P. Campbell, Pres.  
623 West 51st Street, New York City  
Yes, you may send me without charge the descriptive paper pattern and the interesting booklet, "Genius Deserts the Attic."

Name \_\_\_\_\_

Address \_\_\_\_\_



## Getting the Congregation to Sing

By MARCUS A. HACKNEY

**H**YMN-PLAYING is not taken seriously enough by many organists. Young organists are apt to be too noisy and erratic; old organists, dull and perfunctory. It is hard to say which is the worse. To accompany hymn-singing really well is a fine art the mastery of which will add more to the organist's local reputation, not to speak of his real usefulness for good, than the ability to play all the most difficult concert numbers.

We take it for granted that any organist worthy the name should be able to execute the notes correctly and keep proper rhythm, also that he has an instinct for the proper tempo of any given hymn-tune. This settled, there still remains great choice in the matter of registration. He must read the words of the hymn to himself, and follow the general sentiment, but in a broad way, not in minute detail. Too many fussy changes in registration are not only inartistic in themselves, but will actually stop people from singing, for they will have an instinctive feeling that certain refinements of expression are being attempted with which they are not acquainted and which they may mar by their attempts to take part. The *Hutchins' Hymnal*, used in the Episcopal Church in former years, though now happily being displaced by the much superior *New Hymnal*, furnishes an excellent example of how *not* to do it, being marked through all the verses with constant changes of *f*, *p*, *ff*, *pp*, *cresc.*, *dim*, and the like with no apparent reason.

The pure diapason tone is rightly regarded as the grandest and most churchly tone of the organ, but it took the present writer many years to discover that, unless the congregation is really blest with plenty of good singers, including a fair proportion of men's voices, it is not always wise to use it freely. The same is even more true as regards heavy reeds. If the organ tone is more intense than the human voice, the people simply will not sing; they will only listen. It must be kept light enough so that they can hear themselves sing, and, at the same time, strong enough so that they feel adequate support for their voices. A typical setting of stops for a tune of average character, has been found to be about as follows:

GT. Doppel Flöte 8, Gamba 8, Flute Harmonique 4'.

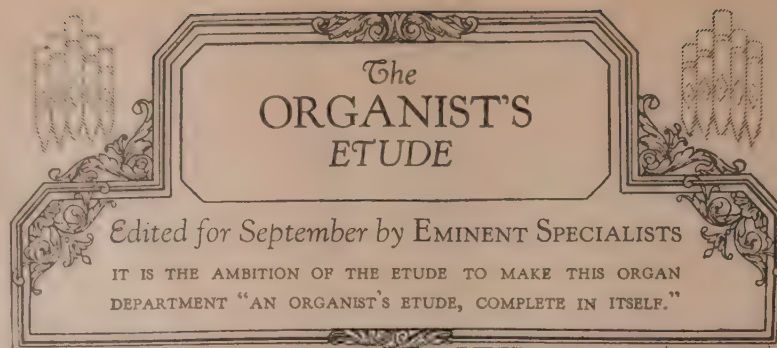
SW. Viol d'Orchestra 8, Oboe 8, Stopped Diapason 8, Soft Mixture.

PED. Bourdon 16, Flute 8, with SW. and GT. coupled to PED.

SW. to GT., unison coupler, adding 4 ft. coupler for bright effect.

When the people are well started in the singing, and are producing a good volume, the Open Diapason may be added, and, if you get to a verse where the sentiment is very intense, the Cornopean may be added to SW. or the Trumpet to GT. and you will have a blaze of glory. High-pressure Tubas, Stentorphone and so forth, are fatal to congregational singing. Sixteen-foot tone on the manual and (for the same reason) all sub-couplers are to be avoided, as they produce a depressing effect, though if the people are singing well already and it is desired to add the element of solemnity to some particular verse, they may be used for a short time. If one has a good sixteen-foot reed in the pedal, not too loud a one, it sometimes helps out the effect where there are many women singing but few men.

But I hope no one will follow my hints blindly. Listen to your congregation as if you were accompanying a soloist, and ad-



Edited for September by EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF."

just yourself to conditions as they exist in your particular case.

In the comparatively few places where men's voices predominate real diapason tone, with or without reeds, may be much more freely used; also with ordinary congregations, in the Doxology, or in any good old rousing tune which everybody knows. But, even in these, high pressure reeds should be avoided.

### Teaching a New Tune

When all is said and done, there is no effect of congregational singing equal to that of a favorite old tune that everybody knows; but, if the minister wishes to use an unfamiliar tune, the organist should be the last one to place any obstacle in the way of enlarging the repertoire. On the other hand, he should take all pains possible to have it "make good." It is a great help, in this case, to play over the tune giving the melody, say, to the GT. Open Diapason, playing the alto and tenor with the left hand on the SW., the PED. being coupled only to the SW. Or, one may keep both hands on the GT., playing the melody in octaves with the right hand, the inner voices with the left. When the singing begins, do not try to pull the singers

along, neck and shoulders, by mere noise, but play in the same way that you would an old hymn. If the congregation still are timid about joining in, use a slightly staccato touch and add 4 foot coupler, SW. to GT. When you can hear a few more voices joining in, you may add a few more stops and you will presently hear still more voices.

### Using an Old Tune for a New Hymn

It sometimes happens that the occasion is of such a nature that the words of a certain hymn is called for, yet it is unwise to risk the effect of an unfamiliar tune. In such a case, observe what the meter of the hymn is, "L. M.," "S. M.," "7, 6, 7, 6," or whatever the case may be, and consult the "Metrical Index" in the hymnal where you will find a list of all the tunes in that meter. By searching among them you will be almost sure to find some familiar tune which can be used for the words in question, and this solves the difficulty. But it will be wise to try it over beforehand, as it occasionally happens that verses which are theoretically in the same meter do not have exactly the same swing when applied to music.

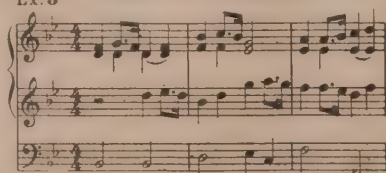
## Service Playing

By HENRY C. HAMILTON

### PART II

**C**ANONIC IMITATIONS import interest, in addition to supplying an infectious onward movement, such as the following, in the theme of the hymn, *Come to the Saviour*.

Ex. 3 "Come to the Saviour"



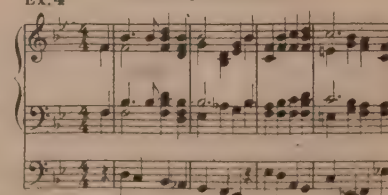
Moreover, this suggested treatment does not interfere with the written voice parts. When a verse is sung in unison, of course, the organ accompaniment can assume a still freer nature introducing changes of harmony, obligato parts, pedal points, and so forth. This kind of thing need never become frivolous or empty if kept within the bounds of real music; neither can objection be taken on the ground of it being unchurchly, irreverent or too theatrical. And moreover, many people like a little such life and movement from the organ, as it helps them to sing.

Of course it must not be too complicated and must never fail to "fit in" nicely with the style of the tune. Bach, in his day, added the most varied harmony and counterpoint to the chorales to be found in his works—these chorales being the commonly used tunes of the people. A splendid example may be found in his "Christ-

mas Oratorio"—the chorale *Now Vengeance hath been taken*. It goes to show how really modern and far-seeing Bach is. Few will deny that Bach's piety and sense of the fitness of things was a pronounced quality of his character. True, some did complain of his introducing "Divers strange sounds" and "surprising variations," but these people are to be found occasionally in any church.

A tune so well-known as that used to the hymn *Stand up for Jesus*, being of a pronounced rhythmic type, could, with telling effect, be sung in unison, and the following type of free accompaniment used:

Ex. 4 "Stand up for Jesus"



The speed of the hymns, too, has to be in part regulated by the size of the congregation. When a church is quite well filled, a slightly more deliberate tempo is advisable. Especially is this true if the hymn happens to be an old favorite. This is the time that all present feel they have something they can claim their own, and many add their voices who are generally silent at other times. The organist should not try to rush the tempo on such an oc-

casional. The people enjoy an old well-loved hymn, and unless dragging sets in, wholly different thing from slow rhythm singing—he should be content with keeping all together.

By using inverted positions of chords wherever practicable and effective, he can largely offset any tendency to come to a standstill. Chords in root position have a more "final" sound than when inverted, therefore these changes of position keep things more "on the move." The dominant seventh chord in its first and the inversion, when the rising or falling is taken by the pedal, is especially strong in this tendency of "carrying over"—reality, resolving. Organ playing that is dull has usually too many chords in root position.

Pitch is another very important thing. A congregation is not a choir and cannot be expected to soar to F or G. As most of those in the pews sing "the air," the key chosen should be one "comfortable" for the voice, where there will be no strain and little danger of going off pitch. E-flat is usually the highest note to which a congregation can well rise. If higher some will try to sing, but be so afraid of the sound of their voices they will not hear; others will decide not to attempt it. It need hardly be pointed out that every organist should be able to transpose readily.

### Loud Accompaniments

**W**HEN ALL are singing in unison, full organ may be used, provided the instrument is not too large. However, when accompanying the choir or a solo voice alone, one has to be very judicious. Part-singing can easily be spoiled by too much organ. In solo work, the high notes of a powerful soprano, tenor or baritone, can usually be heard above considerable volume of tone, but, as they descend the scale, the organ should grow more and more subdued. It should always be borne in mind that an accompaniment which sounds quite soft to anyone beside or quite near the organ, will be heard much more distinctly by those in the pews. The organist plays up to a point that some fairly loud to himself for a soloist's accompaniment, he may rest assured that will make itself unpleasantly prominent to those a short distance away. A great deal of useful information on these matters may be found in Dudley Buck's splendid work on "Choir Accompaniment."

A middle voluntary at the time of offering is customary in many churches. The organist is here confronted with the necessity of having in store a number more than usually short pieces that can be nicely timed as to their finishing. Provisions are sometimes to be heard at this time, but unless an organist is peculiarly gifted in this respect, his work will not be possessed of fresh interest Sunday after Sunday. It is better, as a rule, to have some short piece prepared, where ending could be made, if necessary, more than one point.

Then, if the organist found it necessary to stop at a considerable distance from the end proper, a little extemporization, the style of a piece sufficient to bring everything to a conclusion in the key, could be used for an ending. It is hardly to be pointed out that to improve well a player needs to be well-grounded in harmony and counterpoint. One sufficient in these matters and possessed of real musical feeling and originality can vest the most ordinary things with dreamt-of interest. An old familiar hymn-tune, presented with varied registration and effective harmonic changes, is well here; it also possesses the advantage of brevity and of never being from a logical stopping place.

(To be continued)



# Gregory the Great

Article Two of a Series

## "The Church the Cradle of Modern Music"

By BERTRAND-BROWN

THE GREGORIAN AGE of music belongs peculiarly to the church. In church decrees of today we find modern music as distinguished from that of Gregory and the Middle Ages mentioned as "musica," whereas the plain chant, or plain chant of Gregory is termed "cantus."

This distinction, made so many centuries after the death of Saint Gregory, reveals a real appreciation of a difference which may be felt even better than it may be expressed. For the Gregorian Chant, we know this music, is truly sacred; it is not, as someone has said, wordily dressed in the garb of a priest. Saint Augustine wrote, "He who would go to God must have God in his heart." One can enter the spell of the Gregorian chant without having God in his heart, just as Gregory had so many centuries ago.

### The Plain Chant

THIS PLAIN CHANT, as it was called, has been tested many times. For almost four centuries after Gregory, it was the only music of the Church. Then after then it held its own; for on one hand it developed in its own right, and on the other furnished a basis upon which its rival musical systems were built from which they were developed. There came a time, much later, when Gregorian music had lost prestige and was little esteemed among most men. Nevertheless the Church—even when she neglected the plain chant most—still regarded it as her own and suited to her needs as none other could possibly be.

### The Return

THE VOEGUE of figured music for the Church proved to be transitory; whereas the strength of the Gregorian chant gave evidence of eternal quality. Only on this belief can we conceive of Pope Pius X in 1903, so many centuries after the age of the plain chant, decreeing a return to it as the traditional music of the Church. From the time of Gregory the sixth century to the time of Pius in 1903, the plain chant has intensified ritual life and emphasized something of grandeur in church worship. The term plain chant takes us back at once to the time of Gregory, although it is to be understood that he in person wrote all the plain chant melodies. Yet most authorities agree that all were written

before 600 A. D. In the strictest sense, the Gregorian chant is the Roman form of early plain chant, as distinguished from other styles and before the advent of polyphony.

### The Plain Chant Character

IT HAS an indefinable, mystic character. The name itself originated from the Latin word "planus" meaning "level," and this implies that even movement of melody which is one of its chief elements. But the most important characteristic from the standpoint of theory is the rhythm.

No other music can rival this in appropriateness for the liturgy. Saint Gregory, in fact, compiled the liturgy as well as the music of his time. He also founded a musical academy which had a far-reaching influence.

A certain familiarity with the plain chant is necessary to derive the maximum of appreciation and inspiration. The artistic reserve contrasts with figured music of the secular world and requires at first a willing ear. The tonality and rhythm produce an effect more deeply felt after initiation has made possible a quicker response.

### The Chant Preserved

THE SIXTEENTH CENTURY was a time when vocal polyphony reached its point of highest popularity, and the Gregorian chant reached its point of greatest neglect. The story of how the plain chant was preserved and how the purity of the early music was kept or recovered is interesting.

The Benedictine monastery of Solesmes was devoted in the nineteenth century to making the plain chant accessible to the new world which ardently desired it. Two monks, Dom Jausions and Dom Pothier, were leaders in the work which consumed several decades.

Thus when Pope Pius X turned the thoughts of the Church toward the Gregorian chant in 1903, the monastery at Solesmes was able to publish the results of its labors and the devotion of the monks was made extraordinarily useful.

Today we see the Gregorian music restored to its former glorious position as the property of the Church, the devotional melody from the time of Gregory the Great and still the purest and most inspired of sacred music.

(To be Continued)

## MORE ABOUT THE BAMBOO ORGAN

THE ETUDE: My attention has just been called to a little article in the November issue of your journal where there is a small description of a famous bamboo organ at Las Piñas. Supplementary to that you might be interested in the following account:

Las Piñas is a small town about seven miles south of Manila on the Manila-Cavite boulevard. The bamboo organ is, perhaps, the only thing that makes the town famous. Visiting musicians from all parts of the globe make a trip to Las Piñas to see this wonderful organ.

For several years it was allowed to stand a half ruined state, the home of industrious and honest men of all kinds, so plentiful in the Philippines. But the present parish priest, a Belgian, has some knowledge of organ music and is able to play fairly well himself. He has been actively engaged, for the past few years, in raising an organ fund, but his parish is poor and money is scarce. He has, however, succeeded in getting sufficient funds together to get the organ renovated, the rats

driven out and kept out by means of metal coverings, and a part of the pipes retuned so that they will respond after a fashion. It is a shame that he has been so handicapped by lack of funds. The fact that Manila has serenely allowed him to worry along all these years without giving him more help is no credit to this metropolis.

The tone of the organ, so far as one can judge of it from its present state of semi-repair, is sweet and true, but not at all loud. When at its full power the tone is by no means thunderous, but it is very pleasing to the ear. Some three years ago the writer was able to induce the members of a cathedral choir in Manila to make a pilgrimage out there one Sunday morning and render a mass accompanied by this organ. The event was heralded far and wide over the countryside and a great crowd of people flocked to the church to hear. The service was a success and the collection taken helped to swell the organ fund considerably.

HENRY A. START.

"Every church of any size could easily have a center from which, with intelligent effort, the finest of musical influences might radiate; and the combined efforts

of serious-minded church organists would eventually result in great things, not only for sacred music, but also for music generally."—PERCY B. EVERSDEN.

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

## COURSE IN

## THEATRE ORGAN PLAYING

Two- and three-manual Kimball theatre unit organs for lessons and practice. Special course for pianists changing to organ. Advanced pupils have the advantage of lessons before the screen under the same conditions as prevail in any large theatre. Graduates are in constant demand, at big salaries.

Write for Catalogue E.

### VERMONT KNAUSS SCHOOL OF THEATRE ORGAN PLAYING

210 North 7th Street

Allentown, Pa.

## AUSTIN ORGANS

A MAGNIFICENT family of great church instruments in Philadelphia and vicinity, testify to the reputation Austin organs have gained. Made of absolutely highest grade materials, they stand to their work with record unparalleled. They are always dependable, as any first grade product is dependable. An instrument taken from a New York church after twenty-five years use, on account of selling the property, was found to be in perfect playing condition.

### AUSTIN ORGAN CO.

165 Woodland St. Hartford, Conn.



### ORGOBLO

The true Standard of Excellence in organ blowers.

Winner of the highest award in every exposition entered.

Special Orgoblo Junior for Reed and Student Organs.

THE SPENCER TURBINE COMPANY

Organ Power Department

Hartford

Connecticut

## THEATRE ORGANIST'S SECRETS

EVERY PROGRESSIVE ORGANIST should have this complete course in trick and imitation playing. Contains detailed instruction for producing Dog-bark, Snore, Rooster-Crow, R. R. Train, Bag-pipes, Banjo and over twenty other effects indispensable to the motion-picture organist.  
Price Two Dollars, postage prepaid  
C. ROY CARTER, Organist  
Box 97, Sta. C, Los Angeles, Cal.

## GUILMANT ORGAN SCHOOL

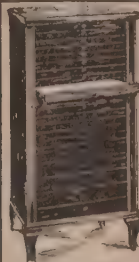
Dr. William C. Carl, Director  
Teacher of Organists

A Distinctive School for Serious Students

FREE FALL TERM  
SCHOLARSHIPS OCTOBER 4th

New Prospectus Ready

17 East Eleventh Street, New York



### TINDALE

Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO.

40-46 Lawrence St. Flushing, New York

## RAYNER-DALHEIM & CO. MUSIC PRINTERS and ENGRAVERS

ANY PUBLISHER OUR REFERENCE  
WRITE FOR PRICES  
2054 W. LAKE ST. CHICAGO, ILL.

## SUMMY'S CORNER

OUR

## "STUDY SERVICE SHEET"

No. 28

will be ready for distribution this month (Sept.)

The "STUDY SERVICE SHEET" was first introduced about 1916, presenting teaching helps by Harriet Barnett. In more recent years the "STUDY SERVICE SHEET" has presented the teaching principles representative of Walter Spry, Edward Collins, Allen Spencer, Louise Robyn, Howard Wells, Glenn Dillard Gunn, Clare Osborne Reed, Julia Lois Caruthers, Mary Wood Chase, Gertrude Murdough, Henry Purmort Eames, Silvio Scionti, Bessie Williams Sherman, Rudolph Reuter, Alexander Raab.

THIS POLICY WILL BE CONTINUED

The "STUDY SERVICE SHEET" is sent FREE upon request, to Teachers of Piano

CLAYTON F. SUMMY CO., Publishers  
429 South Wabash Avenue Chicago, Ill.



# SCHOOL FOR THE TRAINING OF THEATRE ORGANISTS

## Fall Session Opens September 12

Direction: CHARLES H. DEMOREST and HENRY FRANCIS PARKS, Famous Theatre Organists

Students have lessons and practice before the Screens provided by the College in its studios. New two, three and four manual Wurlitzer and Moeller theatre organs for lessons and practice, owned and operated by the College.

### SCHEDULE OF LESSONS

#### First Year (Beginners)

- 1st term—First working registrations.
- 2nd term—Playing of weekly news features and song slides.
- 3rd term—Short feature films and jazz.
- 4th term—Long feature films and cuing.

#### Second Year (Advanced)

- 1st term—Actual screen playing of feature films.
- 2nd term—Improvisation including waltzes, marches, jazz, etc.
- 3rd term—All scenics, effects and constant screen practice.
- 4th term—Screen playing before audiences.

### LENGTH OF COURSE

The time which will be consumed in covering the course will be determined to a large extent upon the ability as organists of those who take it. Students who never have studied organ previously will require two full years to finish the course. Experienced organists may cover it in one year or less.

NOTE—Church and concert organists of experience are eligible to enter the advanced course.

## FREE FELLOWSHIPS

Mr. Demorest and Mr. Parks have each consented to award Free Fellowships of two lessons weekly, each of thirty minutes, for the entire Fall-Winter season of 40 weeks, to the students who, after an open Competitive examination, are found to possess the greatest gift for playing organ. Free Fellowship application blank on request.

COMPLETE WINTER CATALOG ON REQUEST

## STUDENT DORMITORIES

Artistic and comfortable dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

# CHICAGO MUSICAL COLLEGE

60 East Van Buren St.

(Chicago Musical College Building)

Chicago, Ill.

A Conservatory Pledged to the Highest Artistic Standards. Established 1867

HERBERT WITHERSPOON, President  
CARL D. KINSEY, Manager

## Organ and Choir Questions Answered

By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Will you please give specifications for what you would consider a good two-manual church organ to cost about five or six thousand dollars?

A. Since the prices of various organ builders differ, we shall give specifications for a medium size, two-manual instrument which may be submitted to organ builders for estimates.

GREAT ORGAN		
Open Diapason	8 ft.	73 pipes
*Dulciana	8 ft.	73 pipes
*Melodia	8 ft.	73 pipes
*Flute d'amour	4 ft.	73 pipes
Octave	4 ft.	73 pipes
Tremolo		
* Enclosed in separate Expression box.		

SWELL ORGAN		
Bourdon	16 ft.	73 pipes
Open Diapason	8 ft.	73 pipes
Sallelional	8 ft.	73 pipes
Voix Celeste	8 ft.	61 pipes
Stopped		
Diapason	8 ft.	73 pipes
Harmonic Flute	4 ft.	73 pipes
Oboe	8 ft.	73 pipes
Tremolo		

PEDAL ORGAN		
Bourdon	16 ft.	32 pipes
Lieblieh		32 notes (from swell)
Gedeckt	16 ft.	32 notes (from swell)
Flute	8 ft.	32 notes (from Swell Stopped Diapason)

COUPLERS		
Great to Pedal		
Great to Pedal	4 ft.	
Swell to Pedal		
Swell to Pedal	4 ft.	
Swell to Great		
Swell to Great	16 ft.	
Swell to Great	4 ft.	
Swell to Swell	16 ft.	
Swell to Swell	4 ft.	
Great to Great	16 ft.	
Great to Great	4 ft.	
Swell Unison		
Great Unison		

PEDAL MOVEMENTS		
Great Organ Expression Pedal		
Swell Organ Expression Pedal		
Crescendo Pedal		
Great to Pedal Reversible		
Sforzando Pedal		
Suitable mechanical accessories		
If a very soft stop is desired an Aeolene, 8 ft. in the Swell Organ would be advisable. A Vox Humana might also be added to the Swell Organ if funds will permit. The Pedal Bourdon should be heavy enough to balance the full organ, leaving the Pedal Lieblieh Gedeckt for use with the soft stops. A saving in expense might be made by unifying the Swell Bourdon 16 ft. and using it for the Stopped Diapason 8 ft. and the Flute 4 ft. In this case, however, the Flute 4 ft. would not be of the harmonic variety. Another specification which might be used, and which would reduce the cost, would be as follows: (duplex plan).		

SWELL ORGAN		
Sallelional	8 ft.	
Voix Celeste	8 ft.	
Dulciana	8 ft.	
Stopped Diapason	8 ft.	
Harmonic Flute	4 ft.	
Oboe	8 ft.	

GREAT ORGAN		
Open Diapason	8 ft.	
Dulciana	8 ft.	(from Swell Organ)
Stopped Diapason	8 ft.	(from Swell Organ)
Harmonic Flute	4 ft.	(from Swell Organ)
Octave	4 ft.	

PEDAL ORGAN		
Bourdon	16 ft.	
Lieblieh Gedeckt	16 ft.	(extension Swell Stopped Diapason)

In this specification the Great Dulciana, Stopped Diapason and Harmonic Flute are interchangeable with the Swell Organ, and of course there is less variety. There will also be only one Expression box. In selecting a builder for your organ it is well to make quality the deciding factor rather than the lowest price, as it is possible for builders to estimate on the same specifications, so far as stops are concerned, though the quality of material, workmanship and so forth may not be the same. Reliable action, effective crescendos from the expression boxes, fine voicing and so forth are essential for best results. A suitable blowing outfit, including generator for electric action (if that type action is used) should, of course, be included in the estimates. We have not included Chimes in the specification as they are a "luxury" in a small organ and should not be included unless the cost is provided for in addition to the funds available for the instrument.

Q. What are the Master Pieces of organ music (forerunners of J. S. Bach up to the present day and ultra modern composers), those organ compositions which will live or endure for years to come, which are considered the greatest music or master pieces of music for the organ and which every organist who desires to have a complete set of the best organ compositions must include in

his repertoire? Where may I obtain a book which gives the compositions of the famous organ composers as well as piano notes? Recently I had the pleasure of hearing the great French organist, Louis Vierne, who has been on a recital tour of America. I may I obtain a list of the organ compositions which M. Vierne performed in his recital during this tour? Can you also give some of the finest examples, in each case, the different types of pieces which make up the Church and Concert organ recital, follows?

(a) Opening numbers of a brilliant character. (b) Numbers of a broad and sustaining character, such as Aria from "Concerto No. 10," Handel. (c) Numbers full of movement, such as "Prelude in D minor," Clémenceau. (d) Numbers of a historical character, such as those of the early composers. (e) Some imposing numbers. (f) Numbers possessed of the most important dramatic quality and deepest pathos, such as "Pavane Heroïque," Franck. (g) Numbers of a character which show the strain of the dramatic number just played. (h) Numbers of a lighter, graceful, fanciful character. (i) Numbers with a touch of humor. (j) The more human numbers such as meditations or reveries. (k) Numbers of a brilliant type to close the recital.

B. G. E. A. It is practically impossible to give a list that includes all the master pieces of organ. A partial list of composers includes Sweelinck, Froberger, Buxtehude, Frescobaldi, Pachelbel, Krebs, Hesse, Thiele, Merck, Rheinberger, Reubke, Reger, Karg-Elert, Smart, Lemare, Hollins, Wolstenholme, Guilmant, Widor, Franck, Böllmann, Salom, Vierne, Gigout, Dubois, Bonnet, Dupré, Mule, Candlyn, Barnes, Dickinson, Borowsky, Stoughton, Sowerby, Rogers, Maitland, Kinder, Banks and many others, too numerous to name.

You may secure books giving program notes from Samuel A. Baldwin, Professor of Music at The College of the City of New York, at Charles Heinroth, Organist, Carnegie Institute, Pittsburgh, Pennsylvania. You may be able to secure M. Verne's programs by addressing Dr. Alexander Russell (care of Warner's, New York) who was the manager of the recital tour.

We would suggest the following plan under the different headings you name:

(a) Concert Overture, C minor, Alf. Hollins; Concert Overture, C major, Alf. Hollins; Concert Overture in A Rollo Maillard; Concert Overture B minor, James I. Rogers; Allegro (from "Symphony VI," Charles Marie Widor; Suite Gothique, Louis Lieblieh; Scherzo Symphonique, Georges Debeh-Pomant; Hosannah, Theodore Roussay. (b) Air for G string, J. S. Bach; Adagio from "Adagio, Toccata and Fugue in C," J. S. Bach; Aria in C, Gaston M. Dethier; Capriccio from Sonata XI, Joseph Rheinberger. (c) Capriccio, E. Lemaigne; Allegretto Grazioso, Alfred Hollins; The French cell Franz C. Borusscheln; Legend, G. H. Fiedler; Menuet, C. Ph. E. Bach; Menuet Francaise (from Suite), Amedee Triebler; Scherzo-Pastorale, G. H. Fiedler; Scherzo G minor, M. Enrico Rossi.

(d) Chant de Noël, Johann Pachelbel; Son Montique, Francois Couperin; Toccata, Johann Pachelbel; Toccata, G. F. Bach; G. B. Martini; Prelude—Country Dance, Rondeau—Menuet and Saraband—Trump Tune, Henry Purcell.

(e) Introduzione ed Allegro (from "Sonata Romantica"), Pietro A. Yon; Variations, Concert, Joseph Bonnet; Sonata, the 11th Psalm, Julius Reubke; Grand Piece Symphonique, César Franck; First Movement "Symphony V," Charles Marie Widor.

(f) Three Chorals, César Franck. (g) In Springtime, Alfred Hollins; Echo, Pietro A. Yon; Evening Song, E. C. Baissot; Song of the Basket Weaver, Alexander Russell; Largo (from "The New World Symphony"), A. Dvořák; Spring Song (from "The South"), E. H. Lemare; Homage to the organ, H. C. Banks, Jr.; Andante Contabile (Symphony IV), Charles Marie Widor.

(h) Chanson d'espoir, J. A. Mader; Choral at Play, Frances McCollin; Elix, Jean Bonnet; Scherzo (from Sonata I), James I. Rogers.

(i) La Concertina, Pietro A. Yon; I Am a Soldier, Gordon Balch Nevill; Tragedy of the Soldier, Gordon Balch Nevill.

(j) Dreams, R. S. Stoughton; Richard Wagner; Reverie, Gaston M. Dethier; Clair de Lune, Siegfried Karg-Elert; Prelude to "La Danse de l'Elu," Claude Debussy.

(k) Toccata (from Suite), Amedee Triebler; Finale, "Symphony VI," Charles Marie Widor; Finale, "Symphony I," L. Vierne; Coronation March, P. I. Tschakovsky; Finale, E. flat, Alexander Guilmant.

We have not attempted to give a list of compositions fitting the various movements mentioned, for there are many others, and separate movements from Symphonies, Sonatas that would help make up an ideal program.





## Musical Education in the Home

Conducted by

MARGARET WHEELER ROSS

*R.—No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

THE AVERAGE housewife and mother faces September with fear and trembling. It is the month of the twelve in which she requires her reserve of patience, determination and strength of purpose. More often than she is wearied from the vacation period, its attendant excitement of extra ening, packing, journeying and home-coming, and with the constant care of children unleashed from the restrictions of schoolroom for three full months. No matter how the children feel about the looks forward to the opening of the school with real joy and a sense of great relief. True, this event brings its own in the replenishing and reassembling of the wardrobe, but mother knows there will be quiet hours for her when the bell sounds.

### Getting Back to Lessons

AFTER SHE has supervised and dismissed the question of proper apportioned the fall housecleaning and tidied the living-rooms, she must face the problem of getting the children back to music lessons. This is ordinarily a discouraging process, for a common beginner in music after a vacation has forgotten a good many of the rudimentary principles, has lost the technique of the instrument and has to have his enthusiasm awakened. His energy stirred up all over again. The pupil moderately advanced will slip back to the point of discouragement. This is inevitable.

Music is an exacting goddess. If you worship at her shrine at all, she will not be satisfied with infrequent half-time service. She demands occasional half-hearted homage. If you give her a smile of approbation and your efforts with any certain degree of success, she demands systematic and regular attention, uninterrupted by even brief moments of neglect. You run off after strange gods, or pursue other fascinations for a season, she administers a sure and certain punishment. She is such with coy satisfaction while she looks on with the discouragement that at- taches to the child who has been trained to expect better results and she will exact her compensation in hours of service to regain that which she has lost and to restore satisfaction to herself. If children have been in camp or at a cottage all summer, and there has been complete cessation of practice, as well as season periods, then, indeed, the mother has a discouraging and trying condition. The season when she will need her reserve of patience, optimism, good-cheer and domestic resourcefulness; for when the child is returned she must direct without compromise and be insistent without seem- ingness; she must be emphatic but not discouraging but determined. It is a stiff program to live up to, but the mother who will pay for the full music study of the average child with all the distractions and fascinations that our times have to offer our children, especially after a long season given entirely to idleness and play.

### Age Six and Eight

AN INTERESTING communication has come to this department from a mother. She has two little boys, aged eight years old, respectively. of whom she writes as follows: "They have a keen and keen interest in music, and of singing, and of pretending

to be a band, with improvised instruments. They learn the words of songs very quickly and try to sing, but the time values make no impression on them. The older boy receives high marks in music in the public school. His teacher explains that he tries harder and enjoys the work more than any pupil in the class, and that he is not conscious that he is off-key. Both children enjoy listening to music. I am wondering if anything can be done to help them so they may be able to appreciate music, even if they cannot make it?"

Most certainly they can and should be helped. What right have we to sit in judgment upon these children, condemning them to a life devoid of the joy and inspiration and the cultural influence of music, simply because they appear to be lacking in musical sense at this tender age? The fact that these little boys play musical games and try to sing shows an interest in the subject.

### Classifying Work

FIRST: I would put these children at once into a dancing class. *Rhythm is the most vital force in music.* On this foundation you must begin to build. I recall two young men of my acquaintance. One cannot recognize or "carry a tune," but he is a fine dancer because of his keen sense of rhythm. Unconsciously he falls at once into the step of any dance rhythm. The other young man can recognize a theme, even in a polyphonic setting, but is very deficient in the sense of rhythm. The most simple and familiar old-time melodies that he whistles or sings are never rhythmically correct. Though the melody stands out distinctly and is easily recognized, he has always either too few or too many beats in some of the measures, and he does not know it. This fellow, though very ambitious to be an easy dancer, has never become so because of this lack of rhythm.

Second: I would enroll these children in one of the "learn while you play" music classes, in a music school, where they would have musical associates and where they could get the benefit of various teachers on various instruments for melody training. I would have them drilled persistently in simple melody, using cornet, violin, piano, voice—all unaccompanied—and single tones unharmonized. For this purpose the cornet is specially good, because of its clear, strong, penetrating quality. I realize that this plan would take infinite patience and close co-operation between the teachers in the school. But if the head of the institution is made thoroughly aware of your purpose you would doubtless find keen enthusiasm in the interesting experiment.

### The President Sang

THEODORE ROOSEVELT sang off-key, but he sang lustily and with enjoyment. Scientific early training would probably have helped him. I believe it

(Continued on page 695)



The Starr Grand  
Style 39  
equipped with the  
Chromatic  
Glissando  
Keyboard



## The- CHROMATIC GLISSANDO KEYBOARD ON Starr PIANOS

The first fresh new feature in piano keyboard building in over 200 years. This keyboard enables the ordinary performer on the piano to use chromatic glissando (sliding) effects with ease. There are no limitations to the thrilling, unique and novel musical effects made possible with this new keyboard.

For the artist, opportunity for tonal brilliance is greatly enhanced.

For the student, it creates interest in piano study and is an incentive for musical expression.

Every melody takes on new life, new color and a charm unbelievably delightful.

Send for descriptive literature on Starr Pianos equipped with the Chromatic Glissando Keyboard



THE STARR CHROMATIC GLISSANDO KEYBOARD



THE STARR PIANO COMPANY  
ESTABLISHED 1872 RICHMOND, INDIANA





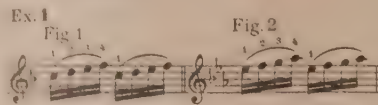
MANY VIOLIN students get along fairly well with the odd numbered positions, 1, 3, 5, 7 and 9, but when it comes to the even numbered positions, 2, 4, 6 and 8, the average student finds himself in a peck of trouble. One reason is that the start being in the first position and the next position studied usually being the third, he confines his practice very largely to the odd positions. It is a fact that, in shifting the positions usually go in the order 1-3-5-7, although, of course, there are many exceptions. Another reason for this lack of knowledge of the even positions is that students do little practice in these positions. If they practiced the second position as much as the third and the fourth as much as the fifth they would soon get a good working knowledge of all.

The attitude of the average student towards the even positions is well exemplified by the following letter from a reader in a southern state. He writes, "I am struggling along without a teacher, as I am unable to find a capable one in this city. I am doing fairly good work in the first, third and fifth positions, but I am not so familiar with the second and fourth. Would you advise going back to these positions and mastering them before studying the other positions further?"

"I am very ambitious and patient. I do not hope to reach the artist ranks, but I do desire to work my way up to the professional point. I am willing to work hard, if I can only be shown how. If you will give me a few practical hints as to how to study these positions systematically, I shall be grateful. Should I do much scale practice? Which is the most important in this practice, correct tempo or correct intonation?"

I have often found that many students have become possessed of the idea that it is not absolutely necessary to know the even positions. They think that it is useless work to study them and that they can execute any ordinary passage by playing in the odd positions. To some extent this is true; but one occasionally meets with passages which are not only difficult but also *absolutely impossible* to execute except in the second, fourth, sixth or other even position. Again, other passages are to be found which can be played, it is true, in one of the odd positions but which are enormously simplified by the use of

one of the even positions. Take the following passages, for instance.



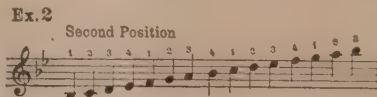
At Fig. 1, the passage in 32nd notes is extremely awkward, played in very fast time in the first position, because it involves changing strings. By playing it in the second position, starting with the first finger on the A string, it can be played entirely on one string and is really very easy. At Fig. 2, the use of the fourth position, by obviating the change of strings, converts what would be an awkward passage in any other position into an easy one.

Innumerable other examples could be cited of passages which are made comparatively simple by the use of the even positions. The student who wishes actually to master the violin and play compositions of any real difficulty must learn thoroughly and as a matter of course *all positions*, for at any time he may meet with a passage which calls for the use of some one of these positions in single or double stops or in chords.

Our correspondent and all other worthwhile violin students (or students of any other musical instrument for that matter) should devote much time to scale practice, for the scale is the foundation of technic. Intonation is of the first importance, of course, for music consisting of false notes is not music at all. As proficiency in the

scales improves, they can in time be played at any requisite speed. In mastering the positions our correspondent could not do better than get Schradieck's "Scale Studies." This work gives the scales in all positions. He would also benefit greatly from the study of Hermann's "Violin School," Book 11 which takes up a systematic study of each position with its proper fingering and gives many melodious exercises.

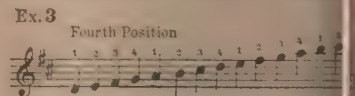
Learning to read in each position is a question simply of industry on the part of the student. The real difficulty is to get the fingers so placed on the fingerboard that the intonation will be absolutely correct. This is a matter of hard work and much practice. The following gives the scale of B-flat in the second position with the fingering. The student places his finger on the note A (first finger on the G string) in the first position. He then advances the first finger half a tone, moving up the hand at the same time. This gives the note B-flat and puts him into the second position. It is a good plan to start by playing this scale in the first position, and then, advancing the hand, in the second.



In the earlier stages of position playing it is a great help to the student to have some one play the notes on the piano with him, to guide him to the correct pitch of the notes, as at first it is quite

difficult to keep the hand in the position. When playing in the second position there is a tendency to let hand gravitate either towards the first or towards the third position. If the student has no one to play the notes on the piano, as a guide, he will find great help to test the notes he is playing with the open strings of the violin, or in unison or octave form. In the B-flat scale, the third note of the scale (D) can be tested with the open G string. See if the scale is being played at proper pitch. The sixth note (G) can be compared as an octave with the open G, the seventh note with open A, the eighth with open D, the thirteenth as a double octave with open G, the fourteenth as a double octave with open A. The violinist makes these tests to keep himself "in key" just as a mariner makes sound in navigating his vessel.

The following is the scale of the fourth position. The first note is placed on the G string and compared in exact unison with the open D string that the hand is in accurate position.



As in the preceding scale, frequent tests should be made. The fourth note of the scale D can be tested as an octave with open G, the fifth note as a double octave with open A, the eighth note as an octave with open D, the ninth note in unison with open E, the twelfth as an octave with open A; the fifteenth as a double octave with open D. By making use of these tests frequently, the student can keep himself at the proper pitch. If he does not do this in the earlier stages of position playing, he will find that the hand likely stray from the proper position just as a singer or chorus is likely to be flat or sharp when singing unaccompanied an instrument of fixed pitch. (Check often flat a full quarter of a tone, the end of thirty-two bars, when singing accompanied by the piano or orchestra.)

This same principle of using tests can be applied to any of the positions. It is valuable as an aid in keeping in while studying any piece or exercise.

## Earning a Few Dollars

By SID. G. HEDGES

THE KEEN amateur musician occasionally turn his experience to practical money-earning use; he may make his hobby pay all his expenses.

There are many ways in which dollars can be gained. One of the popular is by playing for dances. A single or two violinists can work for this work and practice until they have a fairly large repertoire of dance music.

In playing for dances the great object, of course, is to get rhythm—this is important than anything else.

Dance music needs to be unbroken of unvarying speed; and, in order to secure these qualities, *repeats* must be thoroughly understood.

When a good, varied repertoire is entered it may be repeated frequently at the same place, for dancers often music with which they are familiar, and good work will soon come up a reputation.

Deputizing offers scope for the petent amateur. Often a theater or ing-picture player desires a free dance so has to arrange for a substitute in his place. Here is a remunerative of The amateur who is sure of his should prepare for such a chance by ing the methods and duties of the m whom he wishes to substitute. The fessional will probably be glad to a man on whom he can depend in emergency.

## Before the Concert

IF YOU ARE asked to play at a concert or musicale, give yourself plenty of time to arrive at the place where you are to play. You should have a half hour at least before you actually step before the audience. The violinist who arrives only five minutes before his turn on the program is apt to come to grief, because that is not long enough for the proper preparation.

The violin is a great deal like a thermometer, since it is affected very greatly by a decided change in temperature. For this reason, as soon as you arrive, take your violin out of the case and keep it out so that the strings and instrument can accommodate themselves to the temperature of the hall or room where the program is to be given. Tune with the piano as soon as you arrive and again just before you play, and occasionally between times if necessary. While you are waiting for your turn, run your fingers over the strings so that their pitch will change as much as they are going to under the influence of the warmth and perspiration of the fingers and the warmth of the room.

A little preliminary practice just before you go on to play will be a great help. This can be easily arranged if the program is given in a hall or theater as there

are always dressing rooms and artists' rooms where the performers can get in a bit of practice. It is sometimes possible in a private house also, as the hostess can often find an unused room where the violinist can practice very softly with a mute while waiting for his turn. But if conditions are such that he cannot play without the audience hearing him, he can practice with the left hand alone (without using the bow) and thus warm the strings and limber up his fingers. If the violin and strings are "warmed up" thoroughly before the performer commences to play, the chances are that the violin will stand in good tune while he is playing.

Especially are these things important in cold weather, for, if a violin is taken from a cold temperature into the warm and often overheated atmosphere of a private house or concert hall, and played on at once without any preliminary "warming up," the warmth of the room and the perspiration of the fingers will cause the strings to become flat and out of tune to a surprising degree. I have seen many a performance by a talented amateur ruined by ignorance of these few precautions.

Do not lay your violin on a chair, either, while you are waiting your turn. Chairs are made to sit in and people often sit

down without noticing whether there is anything on them or not. Many a fine violin has been reduced to kindling wood because the owner thoughtlessly left it on a chair instead of finding a safe place for it or putting it in the case.

Professionals know and observe all these rules because they have learned their importance by bitter experience. Amateurs, however, sometimes neglect them, with dire consequences to performance and violin.

Concert violinists and symphony players always arrive in good time before a performance if it is at all possible. They get their instruments out promptly and begin to warm their fingers and instruments. In every symphony hall there is, or should be, a large, comfortable room where the players can practice before the concert begins.

A "warming up" process is just as important, if not more so, in the case of wind instruments. There is this difference: warmth and perspiration cause gut violin strings to fall in pitch, while, in the case of wind instruments, coldness lowers the pitch. It takes some time for the warmth of the room and the warm breath of the player to raise the tone to the proper height. Brass instruments are especially susceptible to such influences.



playing music is another useful means of earning a dollar or two.

Every town there are musicians who at various times desire some music to be played out or transposed. And to do so, to transcribe music is a very troublesome business if one is not used to it. But, with a little practice, it can be done neatly and quickly. Usually charged for by the sheet. Advertisements in a local paper will usually bring first jobs—and they will bring others.

A handyman violinist can turn his to good use. There are not too many repairmen about, and there are always many little bits of work to be done—to be fitted, bridges and soundposts to be adjusted, varnish to be cleaned, boards to be scraped, bows to be re-hair. All such things as these can readily be done after a little practice.

Piano tuning is not easy, but once experience is gained through a qualified man,

a useful addition to one's income can be made from it.

Many violin makers are amateurs. The art can be learned from a professional or from a textbook, and it can prove a fascinating and remunerative hobby.

Occasionally a music-teacher is glad of an efficient deputy. But when doing this sort of substituting, and of course retaining a part of each lesson fee, one should never swerve from the pupil treatment prescribed by the real teacher. Experiments must not be made on another's pupils.

One speculative way of making a little money is to buy a double-bass and hire it out to such local orchestras as need one. It does not involve much study to learn to play this instrument oneself well enough to do the stuff required by amateur societies.

## Pablo de Sarasate

By G. R. BETT

THE PRESENT-DAY enthusiasm over Spanish music has caused a revival of the splendid Spanish Dances of Pablo de Sarasate, which are to be found nowadays in most programs at violin recitals. His name was Pablo Martin Meliton de Sarasate y Navascues, and he was born at Pampeluna, 1844. He died a few years

ago. The writer heard him play many times. He was a distinguished looking man with white hair and moustache, and a ruddy complexion. His eyes were a deep blue, now soft and gentle, now of fire. He was always most carefully dressed and usually wore a foreign sword dangling from beneath his white waistcoat. Sarasate was a fine violinist, with a superb quality of tone and a brilliant technique.

He gave us a glimpse of his "My Long Life in Music." "In the

midst of his St. Petersburg triumphs," says the Russian, "Pablo de Sarasate remained a good comrade and preferred the society of his musical friends to playing in the homes of the wealthy, unless it were for a musical *soirée* which paid him from 2,000 to 3,000 francs, a fee which at the time seemed exorbitant.

"When this was not the case—Rubinstein not being in town at the time—he spent his evenings with Davidoff, Leschetizky or myself, always merry, always smiling and in good spirits, and bursting into peals of delighted laughter when he was fortunate enough to win a few roubles from us at a modest game of cards. He was invariably gallant toward the ladies, and carried with him a number of small Spanish fans which he was accustomed to present to them."

is all nonsense to say that they (men violinists) can not produce as a tone as men. They are every bit

as good and sometimes better. I brought them into my orchestra in 1912 and I have never regretted it."—SIR HENRY WOOD.

## Professional Directory

**EASTERN**

**BERT CARL**, VIOLIN INSTRUCTION  
139 West 97th Street, New York City  
Telephone 1620 Riverside

**CKER GUSTAVE L.**  
Pianist, Composer, Pedagogue  
610 Steinway Hall, New York City  
(Associated with the Artistic and Scientific)

**MBS Broad St. Conservatory of Music**  
Gilbert Reynolds, Director  
1227-21 St. Broad St., Philadelphia, Pa.

**NNING SYSTEM**, Improved Music Study for  
beginners. Normal Training Classes  
Oscar Louise Dunning, 6 W. 40th, N.Y.

**CHARD ARTHUR de SINGING**  
(from Rudiments to  
Professional Excellence)  
OLOGIST, LECTURE, 116 Huntington Ave., Boston, Mass.

**ULTON Mrs. M. R.**, Piano Instruction  
Studio—Steinberg School  
30 E. 21st St., Philadelphia

**W YORK School of Music and Arts**  
Raife Leech Hester, Director  
36 West 86th Street

**NO AND NIGHT-READING TAUGHT**  
Miss M. Martin, Lechetsky Exponent,  
359 West 95th St., New York, N. Y.  
Telephone Riverside 0192

**ESBERG F. W.**, Piano Instruction based on  
personal instruction by Kalscheke,  
Boharwenka & List.  
N. Y. School of Music and Arts,  
Tel. Schuyler 4140  
New York, N. Y.

**ON CHARLES**, Correspondence Instruction,  
Musical Theory, Harmony, Melody Writing,  
Composition and Musical Form.  
—Twenty Dollars, payable one-half in  
—STATE NORMAL SCHOOL, California, Penna.

**RGIL Mrs. A. M.**  
Piano School and Conservatory  
189 West 72nd St., New York

**RGIL Mrs. A. K.**  
SCHOOL OF MUSIC  
510 West End Ave., New York

**SOUTHERN**

**CONVERSE COLLEGE** School of Music, W.  
C. Mayfarth, Dean  
Spartanburg, S. C.

**PRINCE ELLIE IRVING**, Normal Teacher.  
Dunning System of Improved Music  
Study. Normal Classes in Mar., June,  
Oct., Leschetizky Technic. 4106 Forest Hill Avenue,  
Richmond, Va.

**SHENANDOAH COLLEGE**  
AND CONSERVATORY OF MUSIC. Rates reasonable.  
Catalog free. In the heart of the Shenandoah Valley.  
Dunston, Virginia

**WESTERN**

**AMERICAN CONSERVATORY** 70 Instructors  
Piano, Voice, Organ, Violin, etc.  
Kimball Hall, Chicago

**BROWN ROY DAVID**, American Pianist and Teacher.  
Assistant and successor to the late Emil  
Liebling. 906-908 Lyon & Healy Bldg., Chicago.

**BOYD ANNA TOMLINSON**  
Forty Lessons on Hand Development. Pupils'  
Practice Record Books, and other Materials,  
Unique Correspondence Lessons. 805 Lyon & Healy Bldg.,  
Chicago, Ill. 6937 34th Street, Berwyn, Ill.

**CHICAGO Musical College** 60th year. Leading  
School in America. Piano, Vocal,  
Violin, Organ, Theory. P. S. M. 60 E.  
Van Buren St., Chicago.

**CINCINNATI Conservatory of Music**  
Korntown 1887. Highland Ave.  
and Oak St. Cincinnati, Ohio

**DETROIT CONSERVATORY OF MUSIC**  
1000 Students. 80 Teachers  
1615 Woodward Ave., Detroit, Mich.

**KNOX Conservatory of Music**  
Galesburg, Illinois.  
Catalog free. Wm. F. Bentley, Director



## KIMBALL PIANOS

### The Favorite Through the Years

DURING the seventy years that have passed since the Kimball house was founded, several chapters in the story have repeated former history and illustrated the permanence of the ideals of the house.

Eminent pianists of years ago, operatic stars, and leaders in music, who have chosen the Kimball piano for their personal use, have been succeeded by others of more recent days, whose praises of the Kimball echo the commendation bestowed in former years.

You should hear the Kimball. You will be greatly pleased with the beautiful new styles in grands—period designs, classic-modern, reproducing grands, uprights and players. Catalogs and nearest dealer's address sent on request.

W. W. KIMBALL COMPANY

1857 1927

Department KE, 306 South Wabash Avenue, CHICAGO, U. S. A.

*The* **A-B-C**  
**PIANO COURSE**  
By Robert E. Miller

Acclaimed by hundreds of teachers as a means of captivating the interest of the beginner-pupil. Very easy to teach and just as simple for the pupil to grasp. Based on MODERN principles. BOTH CLEFS quickly mastered at the start.

Volumes 1, 2 and 3 at 75c each. Special price to teachers, 50c each. Entire set sent on approval, if desired.

The A-B-C Piano Course lightens the task of the teacher and wins the willing co-operation of the pupil. Send for this splendid beginner's course without delay.

**SHATTINGER**  
Piano and Music Co.  
Established 1876  
ARCADE BLDG. ST. LOUIS, MO.

During September, we will send, to every purchaser of any one A-B-C volume, a 96 page glossary of French, Italian, German, Latin and English Musical terms absolutely **FREE**

*Student's Dictionary of Musical Terms*



## Cut Out!

this panel

Send it to us for  
MUSIC  
ON APPROVALCHECK  
HERE

... Rudolf Friml Pieces  
Easy Piano Pieces, Grades 1 to 2  
Piano Pieces, Grade 3  
Piano Pieces, Grades 4 to 6  
Organ Compositions  
Readings with Music  
Anthems—Mixed; With Solo  
Anthems—Mixed; Without Solo  
Anthems—2-part Treble  
Anthems—Men's Voices  
Anthems—3-part Women's  
Choruses—3-part Women's  
Choruses—2-part Women's  
Choruses—4-part Women's  
Choruses—Mixed Voices  
Choruses—S. A. B. Voices  
Soprano Concert Songs  
Contralto Concert Songs  
Tenor Concert Songs  
Baritone Concert Songs  
Love-Ballads (High)  
Love-Ballads (Low)  
Easy Teaching Songs  
Songs for Young Girls  
Encore Songs  
Secular Duets (S. & A.)  
Sacred Duets (S. & A.)  
General Sacred Songs (High)  
General Sacred Songs (Low)  
Christian Science Songs (High)  
Christian Science Songs (Low)

Name

Address

Send for new complete free descriptive catalog containing valuable instruction or study teacher

## JOHN M. WILLIAMS

speaking of

## "CLIMBING"

by

MacLachlan

Price, 35c

Says:

"It is one of those wonderful pieces that happens about once in a life time. I should term it an absolutely perfect teaching piece."

CHECK  
HERE ☐

and return this ad. with your name and address to receive on selection those 12 teaching pieces now being taught by Mr. Williams.

HAROLD FLAMMER, Inc., 113 W. 57th St., New York

## AUGUST GEMÜNDER &amp; SONS

Violins, Old and New  
For All Kinds of Players

Our Catalogues are Free and will safely Guide you

125-127 W. 42nd St., Dept. E., New York  
(Violin House Established 1846)On  
Credit

## VIOLINS

Deep, Mellow, Soulful

We are makers of high-grade violins, instruments of the finest tonal quality, appreciated by the greatest artists. Easy terms, if desired. Get details today.

GUSTAV V. HENNING  
2424 Gaylord St., Denver, Colo.

## Faust School of Tuning

STANDARD OF AMERICA  
ALUMNI OF 2000Piano Tuning, Pipe and  
Reed Organ and Player  
Piano. Your Book Free27-29 Gainsboro Street  
BOSTON, MASS.

## IN RADIO LAND

(The Children's Hour)

## LITTLE SUITE FOR THE PIANO

By Anna Priscilla Risher

Queen Titania and Her Sandman..... 30c  
The Dolly of Radioland..... 35c  
The Story of Uncle Remus..... 35c  
The Blue Bird..... 35c  
Little Forget-Me-Not..... 30c  
Little Boy Blue..... 30c

Descriptive folder containing excerpts of the above mailed free on request. Order from your local dealer or

W. A. QUINCKE &amp; CO.

430 South Broadway; Los Angeles, Calif.

## VIOLIN STRINGS and ACCESSORIES

Write for Catalog and Prices

THEODORE PRESSER CO. PHILA., PA.

VIOLINS—Of Every  
Grade—OLD and NEW

Expert Repairing—Violin Accessories

W. R. FORD COMPANY, Inc. Successors to Gittelson  
& Howard • 150 West 57th Street • New York City

## Violin Questions Answered

By MR. BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Nondescript "Strad."

G. P.—It is quite impossible to say anything definite concerning your violin without seeing it. From your description I should say that it is an imitation Stradivarius. The name Belyea, marked in it, might be the name of the owner or repairer. If it were the name of the maker, it would likely be marked on the label.

## German Factory Fiddle.

K. R. K.—It is quite certain that your violin is not a genuine Schweitzer, since it says on the label, "Made in Germany." Schweitzer made violins in Hungary, not in Germany. Your violin is no doubt a factory violin, made in the Mittenwald in Germany. It can hardly be of much value, but I can not say positively without seeing it. 2—If you have talent you ought to be studying with the best teacher you can find in your own town, or in the nearest large city. I cannot make predictions as to your future success without hearing you play.

## Bowling at the Frog.

A. G. B.—If your violin were a genuine Amati, it would be worth several thousand dollars. However, according to the label, it seems to be a copy of an Amati, made in the Mittenwald, in Germany, by a German, firm of violin makers. If it is a good handmade copy, it may be of considerable value, but I can not say without seeing it. You live in a large city and can easily find a firm dealing in old violins. Take it to them and get their opinion as to its value. 2—Wrist bowing and the change of the bow at the frog are quite difficult for the student. Practice the first exercise in Kayser, Op. 20, and later the second exercise in Kreutzer, with very short bows at the frog, using the wrist only. The little finger must be kept on the stick of the bow, so as to balance it, when playing at the frog. Try and support the bow so that the full weight of the arm will not rest on the string, for this produces a rough, scratchy tone. When you have mastered the bowing at the frog, with the wrist, you will have no trouble in executing the turn of the bow.

## Double-Stopping and Pizzicato.

H. N. B.—A great many people have used the device you name and have found it helpful. 2—You will find the following studies beneficial: "Easiest Elementary Method for Violin," Op. 38, by Wohlfahrt "Studies for Violin," Op. 20, by Kayser. 3—You will find much good material for double-stopping in Schradieck's "Scale Studies." For the higher positions you might get Hermann's "Violin School," Book 2nd. For pizzicato you can use any good technical material, such as exercises 1, 3, 5 and 9 in the Kayser studies, playing them pizzicato instead of with the bow. 4—If you possibly can, take lessons from a good teacher.

## Breakage in Transit.

M. A.—If the violin was properly packed, the express company is liable for the breakage. I can not judge without seeing the violin whether or not the crack you mention could be repaired so that the violin would sound as well as it did before the breakage. The man who repaired the violin ought to be able to tell you. Possibly the rattle you notice since the crack was repaired comes from some other cause. Any good repairer can tell you. 2—The book you refer to is probably "Violin Teaching and Violin Study," by Eugene Gruenberg.

## One of a Million Labels.

T. B.—A constant stream of inquiries come to THE ETUDE from readers who think they have genuine Stradivarius violins. They have this impression from the fact that their labels have labels pasted inside, bearing the name of Stradivarius. The fact is that one in a million of these violins is genuine as the labels are mostly counterfeit. The only way you can ascertain if your violin is a real Strad is to ship it to an expert examination.

## Above Blame or Praise.

E. E. H.—Just as ordinary folk have friends and enemies, so the musically gifted are lauded by some, and disparaged by others. You need not worry about Kubelik and Sevcik. The fame of a violinist is secure, the one as a great violinist and other as a great violin teacher and writer of violin studies.

## Progress by Easy Stages.

A. R.—Your pupil would no doubt be for the easier studies in Kreutzer, at first. After she has mastered the simpler ones could change her to an easier set, such as *Brilliant Studies* by Mazas, until she has developed enough technique to be equal to more difficult studies in Kreutzer.

## Short Practice Periods.

Mrs. C.—As you say you are taking lessons from a good teacher, he should be the one to teach you correct bowing and the proper position of the hand. However, if a book on subject would interest you, you might "Violin Teaching and Violin Study" by Eugene Gruenberg. 2—If you do your hours' practice all at one stretch, no wonder you are tired. Try doing twenty minutes half an hour at a time, with a period of rest between. Your muscles must be relaxed as much as possible. 3—Liniments and salves rub on the arms and fingers are quite useful if you play without stiffness your muscles must get sore. 4—Violin playing is easier and less tiresome for a very young person than one in middle age, because the muscles in youth are supple and elastic.

## Prices on Old Violins.

F. G. C.—The price of old violins has steadily increasing for many years. At present time you can hardly get a good old violin for less than \$150 to \$200, and these are the products of obscure German and French makers. Violins by the best known makers run into the thousands. Old violins offered at low cheap prices are usually in bad state of preservation, have a "wolf" or some other serious defect. Of course there is always a chance of securing an violin at far below its true value, but one who is not an expert judge of violins is liable to get woefully cheated in trying to buy an old violin at a low price.

## Misspelled Label.

M. V. P.—The name on the label in violin is evidently misspelled, and was intended for Giovanni Guadagnini. He was an Italian maker of considerable fame and his violins at Milan, Piacenza, Parma and all Italian cities. The name branded on the back of the violin is evidently intended Paganini, the famous Italian violinist. His branded in this manner are invariably factory fiddles of no great value. Your label translated would read, "John Baptist Guadagnini made this violin in 1716." However, I am quite sure that violin is an imitation, made in Germany.

## Maggini Imitation.

R. M. C.—Your violin is evidently a copy of a Maggini, and I am afraid it is worth little. Genuine Maggini are extraordinarily scarce. One authority claims that there are only fifty specimens of this maker's workshop in the whole world, and only four in the United States. You could send the violin to a dealer in old violins for examination by expert, but I fear you would go to useless trouble and expense in doing this.

## Unknown Maker.

M. M. S.—The first two words on the label which you cannot decipher, are evidently first and last name of the maker. The means that this person was a lute and maker in Breslau (Germany) and made violin in 1792. The label is in German and is misspelled. I can get no information on these violins.

## Stoss Violin.

W. S. D.—Probably your violin was made by Martin Stoss who made violins in Vienna, Austria, from 1778 to 1835. Stoss was not one of the great violin makers of the world, made some very good instruments. He was especially skillful in imitating the work of Amati.

## A Plant of Slow Growth.

H. G.—You are trying to progress too fast. To say that you have completed the first five positions on the whole means that you have mastered any one of them thoroughly. A plant of slow growth is a plant that grows slowly, one that gets nowhere. I would advise you to go back to the first position and learn it thoroughly before attempting the rest.

Tested Guaranteed Gut Strings for the  
VIOLIN, CELLO and UKULELE

These strings must give you satisfaction or your money will be refunded

Violin E—(3 full lengths)..... Each \$ .45  
Violin A—(2 full lengths)..... Each .45  
Violin D—(2 full lengths)..... Each .50  
Cello A—(1 full length)..... Each .75  
Cello D—(1 full length)..... Each 1.00  
Ukulele (3 gut and 1 wound)..... Set 1.00  
Ukulele (4 single gut strings)..... Set 1.00

For sale at all leading Music Stores

J. SCHWARTZ MUSIC CO., Inc.

Dept. 250

10 West 19th Street New York, N. Y.



# Department of Public School Music

(Continued from Page 653)

by the habit of singers to dis-  
the signal for a prompt and precise  
ce! In an initial attack the leader  
show by look and gesture his reali-  
of the value (through psychological  
tion) of intense alertness on his part.  
The chorus is required to sing without  
instrumental introduction it is well to  
sh the tonality of the composition and  
for a brief moment of expectancy,  
the piano has ceased sounding, with  
on poised in the cue position to the  
If the conductor will count men-  
ic will establish a relation between  
ase of the tonic chord used to estab-  
ch and the exact beat of the measure  
ch the composition is to begin. The  
will sense this also and will un-  
usly establish the correct tempo and  
the initial chord with precision. The  
is another important factor in clear-  
ral work.

y a choral group fails to release  
al chord in perfect unison. Nothing  
e disturbing than the habit of a  
y release. Too abrupt a close is  
ing in its effect and should be used  
ly and then only in brilliant num-  
The exact release is brought about  
istence on proper phrasing. The  
chord of a composition may be  
d with a hold or *fermata* which may  
lated to prolong the chord for an  
beat or two according to the note  
whether odd or even. The signal for  
ease may be likened to the "F" clef  
rned to the left, as follows:

Ex. 5



Phrasing

E CAREFUL phrasing of the text  
conform to the musical mood or  
of the composition is one of the

## Combined Course in History, Appreciation and Harmony Part X

(Continued from page 617, August, 1927, issue)

age numbers referring to *Musical History* study are those in "The Standard  
y of Music" (Cooke); those aligned with *Appreciation* listings are pages in  
ard History Record Supplement;" and the book for *Harmony* study, to which  
ee is made, is "Harmony Book for Beginners" (Orem). In each issue is pub-  
enough of this course for study during one month.

TERM II, No. 5

Subject	Chapter	Topic	Page
History	37-38	European Piano Composers, American Composers..	215-226
Appreciation	38	Piano Selections and Te Deum (Buck) Oh! That We Two Were Maying (Vocal Duet by Nevin).....	17
Harmony	28	Inversions of the Dominant Seventh.....	127-130
History	39	Modern European Composers, Historical Summary. 227-234	
Appreciation	—	Selections by Elgar, Sullivan, Sibelius.....	
Harmony	28	Inversions of Dominant Seventh (continued).....	130-133
History	41	Contemporaneous American Composers.....	235-244
Appreciation	—	Selections by Cadman, Lieurance, Burleigh.....	
Harmony	29	Further Uses of Dominant Seventh, Sequences....	134-139
History	42	European Musical Progress.....	245-254
Appreciation	—	Selections by Wolf-Ferrari, Korsakov, Smetana....	
Harmony	30	Melody Writing .....	140-144

## Musical Education in the Home

(Continued from Page 691)

e for your children to be musically  
to the point of appreciation and  
tarding. Whether or not they make  
is of small importance, but they  
even that. Who can say?  
erning the question of early train-  
r children, a writer recently said:  
ould be observed that there are  
stances of delayed development in  
I am often asked whether  
ld who shows no ability to carry a

means of judging the ability of an able  
conductor. The instrumental conductor has  
little regard for the fact that singers must  
breathe, whereas the choral conductor often  
over-directs an orchestra, and the members  
scoff at his solicitude concerning the phras-  
ing. The chorus should have attention  
directed to all of the unusual places where  
it is necessary to mark the breath-marks.  
It is not necessary to call attention to the  
phrasing otherwise, as the average com-  
position is so set that the musical phrases  
coincide with the verbal.

The enunciation of the words must be  
clearly defined, in order that the listener  
may follow the text as far as possible.  
Contrasts in light and shade maintain the  
interest of audience and singers alike.  
Contrasts in tone-color add great charm to  
any rendition. The chorus should be  
trained to modify the quality of tone ac-  
cording to the mood of the song in the  
same manner as does the soloist. The use  
of a good *mesa-di-voce*, that is, the shad-  
ing from soft to loud and return, is one  
of great charm as is the sweeping *cres-  
cendo* or *diminuendo*. The chorus will re-  
act to all of the beauty of mood and  
nuance if the conductor will develop the  
resources of his choral group.

The interpretation of the song of musical  
mood, such as the tone picture as opposed  
to the song of the narrative type, must  
receive consideration accordingly. The first  
will call for many harmonic effects through  
the use of the hold or *fermata*, while the  
second demands melodic sweep in inter-  
pretation. The conductor must have the  
ability to create an understanding and  
attitude of appreciation for the beauty and  
meaning of the choral music selected. He  
should be resourceful enough to find new  
points of beauty to work for in each  
repetition of a selection. He must have  
the full support and co-operation of an  
able accompanist. Above all, he must be  
considerate of the short-comings of his  
chorus and remember that he has selected  
them to do what he calls on them to do.  
If they fail, he must show them how.

# QUESTION

Which American Composer of piano teaching material  
has successfully appealed to and benefited the piano  
student to the satisfaction of the teacher?

ANSWER—

JOHN  
THOMPSON

PIANIST  
TEACHER  
COMPOSER



Just Issued!

## Fifty Selected Studies

compiled by John Thompson and chosen from the works of the  
Master-Etude writers such as CZERNY, BURGMULLER,  
GURLITT, and others. Only the most interesting and tune-  
ful studies are selected. This book offers the teacher of piano  
an exceptional set of elementary studies. Price, One Dollar.

## Keyboard Frolics

follow the Fifty Selected Studies as Velocity Studies in the  
second grade. Over two thousand teachers are already  
acquainted with these. Books I and II. Each, 65 Cents.

## The Twenty-Four Sketches

in all the major and minor keys, an excellent set of studies in  
grade three, deal intensively with a single problem in each of the  
short numbers. Price, 75 Cents.

## The Bach Two-Part Inventions

as edited by John Thompson set forth the theme of the Inven-  
tion in large notes affording the student a clearer conception  
of the work. Price, 75 Cents.

## FIVE NEW PIANO SOLOS

By JOHN THOMPSON

(Grade Two)

THE CUCKOO .....	\$0.30
SONG OF THE GALLEY SLAVE.....	.30
FIREFLIES .....	.30
SPINNING WHEEL .....	.30
A STately DANCE (from Mignon).....	.25

## SCHROEDER & GUNTHER, Inc.

17 EAST 45th STREET

NEW YORK

ON APPROVAL

SCHROEDER & GUNTHER, INC.  
17 East 45th St., N. Y. C.

Gentlemen—Kindly send on approval for Sixty days, publications men-  
tioned above.

☐ Check here if Supplementary Teaching Pieces are desired on approval.

Name .....

Street .....

City ..... State.....

Reference .....



## TALENTED STUDENTS

# The Gateway to a successful future

## TEACHING POSITIONS

*For those qualified to teach, and wishing to pursue advanced studies at the same time*

THE SHERWOOD MUSIC SCHOOL offers you unusual facilities for converting your talent into professional ability; and further, for converting your ability into income. Outstanding among the advantages enjoyed by Sherwood students are:

A faculty of one hundred fifty teachers, including many artists of national and international reputation, providing instruction which is thorough, modern, and imbued with the spirit of artistry. (A few of the artist instructors of the Sherwood Music School are pictured below.)

Frequent public appearances for all students. Advanced students of the Sherwood Music School annually give one hundred fifty recitals in the Sherwood Recital Hall. In addition, many concerts are given each year by Sherwood orchestral and choral organizations, in the largest concert auditoriums of Chicago, soloists for these programs being chosen from the advanced students.

Access to the concerts which may be heard only in a large musical center. The procession of concert celebrities appearing in recital in Chicago is endless.

The Chicago Symphony Orchestra gives one hundred thirty-one Chicago concerts, and the Chicago Civic Opera, one hundred operatic performances, each year.

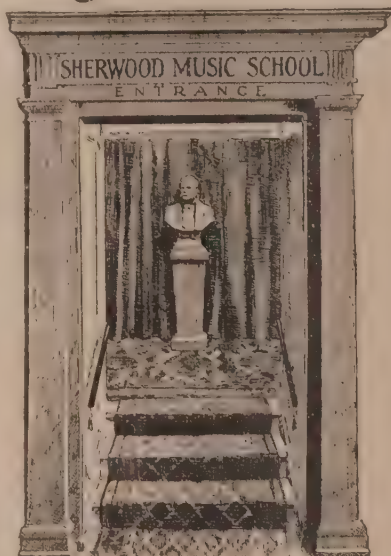
Assurance of an opening, as soon as qualified. It is a part of the service of the Sherwood Music School to provide openings for those it trains for the various music-professional fields: concertizing, teaching, Public School Music supervising, theater and church organ playing, orchestra conducting and playing, and paid radio engagements.

### THEATER ORGAN

The Theater Organ Instructor of the Sherwood Music School is Mildred Fitzpatrick, known as one of the most successful and highly paid theater organists in the country. Equipment of the Theater Organ Department includes four-manual theater organs with a tremendous range of stops and effects; and screen, with projecting machine and films. The Sherwood Music School has trained and placed a large number of theater organists in positions with salaries of \$75.00 a week and upward.

### DRAMATIC ART

A comprehensive, two-year course provides training for teaching, or for any phase of dramatic public performance. A special course is offered in Story-telling and Playground Supervision.



THERE are now thirty-four Neighborhood Branches of the Sherwood Music School in Chicago and suburbs, with others in process of establishment. More than five thousand Junior pupils are taught in these Branches. About three hundred new pupils are added to these Branches, every month.

These additions give rise to an abundance of positions for advanced students and teachers who wish to teach, and at the same time study with our artist teachers. More than one hundred are now holding such positions.

Upon receipt of a letter stating your previous training and experience, Mrs. E. S. Fram, Assistant Secretary of the Sherwood Music School, will gladly correspond with you, telling you definitely just how you can secure an appointment to our Junior Department Faculty.

### PUBLIC SCHOOL MUSIC

Fully accredited courses are offered under artist instructors, leading to the Public School Music Teacher's Certificate, Supervisor's Diploma, and the degree, Bachelor of Music Education. All courses are outlined to meet the latest State Board requirements, and include academic, college credit subjects. Our Public School Music students have the advantage of the musical atmosphere which may be found only in a large conservatory. They qualify for the most responsible positions, because of the superior musical training which they receive.

### ORCHESTRA CONDUCTING AND PLAYING

High-salaried positions are constantly open for conductors of, and players in, theater, ball-room, radio and symphony orchestras. Besides the best training, experience in both phases of orchestra work is available in connection with the Sherwood Symphony Orchestra.

### DORMITORY

A dormitory for women students is maintained in a quiet, residential neighborhood, within twenty minutes' ride of the School. The rates for dormitory residence are moderate.

### TUITION RATES

The tuition rates of the Sherwood Music School are low enough to bring the advantages of Sherwood training within the reach of all students.



HENRY STICKS



GEORGIA KOBER



WALTER KELLER



ANDRE SKAISKI



ELSE HARTMAN ARENDT



LEO TODULSKY



IRENE PAVLOSKA



P. MARINUS PAULSEN



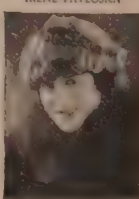
FRIDERIK FREDERIKSEN



LUELLA CANTERBURY



THEODORA TROINDLE



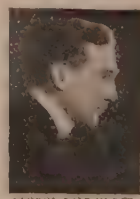
MILDRED FITZPATRICK



EDWIN STANLEY SHER



ELIZABETH SCHROCK



GEORGE RALF KURTZ



TINA MAI HAINES

### Address

YOUR REQUEST FOR A CATALOG AS BELOW, MENTIONING THE ETUDE, AND TELLING US IN WHAT PHASE OF THE MUSICAL PROFESSION YOU ARE MOST INTERESTED

# Sherwood Music School

Founded 1895 by Wm. H. SHERWOOD  
Fine Arts Building . 410 So. Michigan Avenue  
CHICAGO, ILLINOIS





## Give Your Child This Important Advantage

START your child's music study this Fall on a piano equipped with the Wessell, Nickel & Gross piano action! perfect balance and delicate responsiveness of this action are of immense to little fingers in daily practice and requiring correct habits of touch.

Many different makes of pianos are equipped with the Wessell, Nickel & Gross—the world's highest priced piano. And remember that this famous action is found only in instruments of recognized excellence. It is your guide to a satisfactory piano purchase.

WESSELL, NICKEL & GROSS  
Established 1874 — New York City

When you buy an Upright Grand,  
Player or Reproducing Piano,  
Insist on the Wessell, Nickel &  
Gross Piano Action.

## THE ORIGINAL SONGS by D. EMILY TINKER

THUNDERER! (a magnificent setting of fellow's "Challenge of Thor" for dramatic or baritone).  
THE MORN IS HERE—(c-f).  
SHEPHERD ON YON RUGGED HILL church or recital—(d-c).  
THE SWEET DAY I'LL ROAM AWAY—a wailing song with "spinning wheel" accompaniment—(d-a).  
THE LULL OF EVE—(c-f)

Any copy sent postpaid for 60c

J. Van Broekhoven  
10 W. 95th Street, New York City

## BEETHOVEN MAIL COURSES IN MUSICAL COMPOSITION

Primary 10 lesson course, preparatory to advanced 25 lesson course.  
Reviewed by the author. For details address:  
J. VAN BROEKHOVEN  
10 W. 95th Street, New York City

## AXEL CHRISTENSEN (Famous Vaudeville and Radio Star) Will Teach You JAZZ PIANO PLAYING IN 20 LESSONS

His wonderful system has made thousands of successful pianists since 1903.  
There is a "CHRISTENSEN SCHOOL" in nearly every city—see your phone book for local address—write by mail. **SEND FOR FREE BOOKLET**  
A COMPLETE JAZZ INSTRUCTION BOOK, showing how to play any tune, with new breaks, fills, bass and chord work, local teacher or sent postpaid for \$2.  
**TEACHERS:** If there is no "Christensen School" in your town, this is your golden opportunity for a lucrative proposition.

CHRISTENSEN SCHOOLS OF POPULAR MUSIC  
20 E. Jackson Blvd., Chicago

## ANT WORK AT HOME?

From \$18 to \$20 a week RETOUCHING Photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTLET. Invaluable offer. Write to-day. ART GRAFT STUDIOS, Dept. 110, 600 Sheridan Road, Chicago

If You Are buying Music Take Advantage of Our Liberal Discounts and Examination privileges.

Ask for Catalog for Your Branch  
DORE PRESSER CO., PHILA., PA.

## MUSIC PRINTERS

GRAVERS AND LITHOGRAPHERS  
ANYTHING IN MUSIC—BY ANY PROCESS  
PRINT FOR INDIVIDUALS  
REFERENCE ANY PUBLISHER

ZIMMERMAN & SON CO. INC.  
OHIO

## Educational Study Notes

(Continued from Page 685)

the themes and rhythms are wonderfully piquant. The irregular musical sentences—that is, sentences other than four or eight measures in length—recall the folk-songs of Norway. In the third section of the piece, however, the composer uses normal sentences again.

Notice in the right-hand part, in measure one, that the melody notes (E-flat, E-flat) are *quartets*. Do not make them eighths. Throughout this first section let the melody stand out clearly, but keep the eighth-note figure subdued. Accent the left-hand part as marked.

In the second section the composer introduces two new elements, *vis.*, (1) triplets, and (2) occasional syncopations. In the third section, which is in G minor, a good staccato touch is required—and hence, loose wrists. Toward the end of this section the triplets recall the material of the second section.

This is a remarkably fine composition—well-built, interesting and eminently "worth-while." It is through studying and absorbing music like this that one grows to be a better and better musician.

### Away We Go, by Charles Huerter.

A jolly little teaching piece exemplifying a variety of touches, with the *Staccato* element predominating. The descending motive in sixteenth notes should display exactitude of "finger-fall."

### Pilgrims' Chorus, by Richard Wagner.

We would refer the reader to the excellent article by Victor Biart which appears elsewhere in this issue.

This is the finest four-hand arrangement of this famous chorus which we have ever seen. The additional key signatures (A major and E-flat major) are of course, not in Wagner's score, but have been wisely added by the editor, and will prove wonderfully helpful in aiding the student to discern the tonality scheme of the piece.

Wagner was one of the cleverest harmonists and modulators in the whole history of musical composition. He made great use of the so-called "enharmonic" relationships of keys.

The climaxes in this chorus are overpowering. The whole piece should be played *molto sostenuto*, as marked.

The Primo, as usual, bears the brunt of the hard work. In the orchestra the descending scale passages are taken by the violins, if we remember the scoring correctly; and against the glorious theme which is played by the brass instruments this obligato or figuration, or whatever you choose to call it, is a thrilling experience for the listener.

### Processional March, by Frederick Keats.

This composer's *March of the Noble* is one of the finest and most successful marches of which we know, and this *Processional March* is almost equally pleasing and characteristic.

The rhythm should be very steady and unvaried. The only variation in the composition will be in the tonal gradations, that is, loud, soft and all the intermediary gradations that go with them.

This is fine four-hand material

### Gypsy Revels, by Montague Ewing.

Mr. Ewing is a prominent English composer and musical editor who resides in London.

This piece is a fine technic builder. Although everything is nicely "under the hand," the pupil must not fail to concentrate on steadiness of rhythm and proper accentuation.

The tonality scheme of *Gypsy Revels* is easy to understand; A minor and C major are the main keys. In the Trio the left hand has the melody for sixteen measures and then the right hand takes it.

The Coda of this composition is most excellent. *Furioso* means "furiously" or "impassionately." If the notes in the Coda bother you, practice them slowly, accenting the *first* and the *fourth* beats strongly, and your difficulties will soon vanish into thin air.

Do not practice any of the piece "up to time" until you are pretty sure of your notes.

### Legend, by Thurlow Lieurance.



THURLOW LIEURANCE

To us, at least, a war-like background seems apparent; then there is the interposition of the characteristic love-song theme. The war notes are again sounded; and then, at the conclusion of the piece, the tender love-song is again heard. Make a sharp contrast—in tempo, sentiment and tonal coloring—between the two themes of this *Legend*. The "war" sections need a hard, clear tone, whereas the second theme requires a mellow and opalescent tone.

There are some interesting finger substitutions in this piece: (4-1; 2-1; 2-5; and so on) which are really not very hard but must be smoothly and rapidly executed.

"Chopin was not only a poet but also a musical aristocrat in the most cultured sense of the word; and every one of his emotions he expressed as an aristocrat, in the best chosen language."—CYRIL SCOTT.

## NOW You can learn POPULAR MUSIC to play almost IMMEDIATELY



## SHEPTE RAPID COURSE

For PIANO In 3 Volumes

A POSITIVE REVELATION

A legitimate musical work that has the endorsement of America's Best Teachers and Pianists.

Begins with the very beginning of the study of music. Fundamentally and Musically correct and beyond criticism.

All dry uninteresting unnecessary matter omitted. Explains and illustrates what YOU NEED TO KNOW to play popular music and syncopation—via the SHORTEST ROUTE.

Why waste time and money studying what you will not need or use in playing popular music in all its forms? You learn to play almost immediately. Your teacher or your dealer can supply you or get it direct from us.

FORSTER MUSIC PUBLISHER, Inc.  
218 SOUTH WABASH AVE., CHICAGO, ILL.

### Shefte Rapid Course

Vol. 1 For Beginners (No knowledge of music necessary) \$1.00 in U.S.A.  
Vol. 2 For Those Who Have Studied Some . . . \$1.00 in U.S.A.  
Vol. 3 For Advanced Students and Pianists . . . \$1.00 in U.S.A.

START TODAY and you'll be PLAYING almost TOMORROW

## REPRESENTATIVES WHO SELL PIANO TEACHERS WANTED

If you are selling a course—method or publishers' material to piano teachers, write for full information on field opportunities covering most advanced activity ever inaugurated in teaching of piano, owned—controlled—and financed by the foremost makers of musical instruments in the world. A great opportunity for certain representatives. Write fully. Address:

Room 1008, 689 Fifth Avenue at 54th Street  
New York

### LEARN PIANO TUNING AT HOME

During Spare Time and  
Earn \$50 to \$100 a Week

With Our Tune-a-Phone any one who has ordinary hearing can acquire the knack quickly. Emmy, Long Beach, Cal., says: "Never dreamed you could teach me to earn so much money. I earned \$265 in ten days." He is just one of many. Write for FREE book and GUARANTEE plan. BRYANT SCHOOL, 92 Bryant Building, Augusta, Mich.

## 52 PIANO 52 COMPOSITIONS

For Young and Adult Beginners

GRADE I AND GRADE I-II

Consisting of

22-Original Compositions  
20-Melodies From Operas  
10-Compositions by Famous Composers

PUBLISHED IN 5 DIFFERENT BOOKS

All for \$2.50 Postpaid  
(Money Refunded if Unsatisfactory)

Every Number Is Composed, Edited  
Arranged and Fingered

By JOSEPH GAHM

BELWIN 43-47 West 23rd St.  
INC. NEW YORK, N. Y.

Sample Catalog Upon Request



# AMERICAN CONSERVATORY

## CHICAGO'S FOREMOST SCHOOL OF MUSIC

### 42nd Session Commences September 8, 1927

Offers superior courses in all branches of music and dramatic art, including Master School. Diplomas, Degrees and Teachers' Certificates granted by authority State of Illinois. Thorough preparation for concert, opera and teaching positions. Many special features, recitals, concerts with full orchestra, lectures, etc.

*Excellent Dormitories Offer Accommodations at Moderate Rates*

#### UNSURPASSED FACULTY OF ONE HUNDRED TWENTY ARTIST-INSTRUCTORS

##### *Among these might be mentioned*

**PIANO**—Heniot Levy, Allen Spencer, Silvio Scionti, Henry Purmort Eames, Louise Robyn, Kurt Wanick, Earl Blair, May Doelling, Mr. and Mrs. Charles J. Haake.

**VOICE**—Karlton Hackett, E. Warren, K. Howe, Eduardo Sacerdote, Charles La Berge, Elaine De Sellem, John T. Read.

**VIOLIN**—Jacques Gordon, Herbert Butler, Adolf Weidig, Scott A. Willits.

**ORGAN**—Wilhelm Middelschulte, Frank Van Dusen.

**MUSICAL THEORY, COMPOSITION**—Adolf Weidig, Arthur O. Andersen, John Palmer, Leo Sowerby.

**VIOLONCELLO**—Hans Hess.

**ORCHESTRAL INSTRUMENTS**—Members Chicago Symphony Orchestra.

*and others of equal importance*

**PUBLIC SCHOOL MUSIC**—O. E. Robinson.

**PUBLIC SCHOOL CLASS PIANO METHODS**—Charles J. Haake, Gail Martin Haake.

**SCHOOL OF OPERA**—Eduardo Sacerdote.

**DRAMATIC ART, PUBLIC READING**—Walton Pyre, Louise K. Willhour.

**DANCING**—Louise K. Willhour.

**THEATRE ORGAN SCHOOL**—Frank Van Dusen.

**GUEST INSTRUCTORS, 1927**—Josef Lhevinne, Oscar Saenger.

#### *Free Advantages:*

Admission to Teachers' Normal Training School; Students' Orchestra; Vocal Sight Reading. Admission to all Conservatory Recitals; Lectures; Musical Bureau for securing positions.

#### THIRTY FREE SCHOLARSHIPS AWARDED

EXAMINATIONS FROM SEPT. 2 TO SEPT. 6. (APPLY FOR EXAMINATION BLANK)

*Lyceum and Chautauqua engagements secured*

Examinations Free

Catalog mailed free on application

Moderate Tuition Rates

**AMERICAN CONSERVATORY, 571 KIMBALL HALL, CHICAGO**

JOHN J. HATTSTAEDT, President. Karlton Hackett, Adolf Weidig, Heniot Levy, Associate Directors

#### SCHOOL MUSIC Catalog Sent Gratis Upon Request

A very helpful catalog for School and College Directors and Music Supervisors. It lists numbers for Unison, Two Part, Three Part and Four Part Chorus; Music for Special Occasions, Operettas, Sight Reading Material, Orchestra Collections, Writing Books, Etc.

THEODORE PRESSER CO., 1712-1714 Chestnut Street, PHILADELPHIA, PA.

## COLUMBIA SCHOOL OF MUSIC

Clare Osborne Reed  
Director

TWENTY-SIXTH YEAR OPENS  
SEPTEMBER 12, 1927

One of America's Finest Institutions Devoted to Education in Music

FULLY ACCREDITED COURSES LEADING TO  
CERTIFICATES, DIPLOMAS AND DEGREES

*by authority of the State of Illinois*

#### *A School for*

The Mature Musician	The Public School Teacher
The Young Artist	The Ambitious Amateur
The Teacher of Music	The Talented Child

#### *Training in the following departments:*

Piano, Voice, Violin, Theory, Violoncello, Normal Training, Public School Music, Chorus Singing, Correlated Arts, History of Music, Ensemble, Orchestra, Professional Accompanying, Conducting, Harp, Brass and Wood Wind Instruments, Dramatic Expression, English and Psychology.

*Send for complete catalog*

**Columbia School of Music**

Box E, 509 South Wabash Avenue, Chicago, Ill.

#### The Starrett School CONSERVATORY of MUSIC

Franklin Stead, Director

RENOWNED FACULTY—CONCERTS, RECITALS.  
DIPLOMAS AND DEGREES CONFERRED—  
TEACHERS' CERTIFICATES

#### 44th Year Begins September 24, 1927

Special Classes in Technique and Interpretation for Teachers and Advanced Students. Courses in Piano, Voice, Violin, Organ, Theory, Harmony, Composition, Cello, Opera Study—Dept. of Speech and Dramatic Art and Public School Music. Special Dept. for Children. All athletics. Horseback riding. Fireproof buildings with ample grounds. Two beautiful dormitories on campus. For catalogue address the Director.

The Starrett School Conservatory of Music  
Box E, 4515 Drexel Blvd., CHICAGO.

#### COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART

DR. CARVER WILLIAMS—President

#### FALL TERM STARTS SEPTEMBER 1

Eminent faculty of 60 Artists. Normal training Teachers. Students' Orchestra, Concerts, Lect. Diplomas, Degrees and Teachers' Certificates.  
Departments—Piano, Voice, Violin, Music Theory, Composition, Violoncello, Orchestral Instruments, Public School Music, Dramatic Art, etc.

*Many Free Advantages and Scholarships.  
Piano and Violin Prizes*

For particulars address—Edwin L. Stephen, Jr.  
COSMOPOLITAN SCHOOL OF MUSIC  
Box E, 16th Floor Kimball Hall Bldg., CHICAGO

## DUNNING SYSTEM of Improved Music Study for Beginners

*The Demand for Dunning Teachers Cannot be Supplied—Why?*

#### NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th St., New York City.  
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music. New York City Address, 16 East 11th St.  
Allie Edward Barcus, 1006 College Ave., Ft. Worth, Tex.  
Elizabeth Reed Barlow, Cor. Central Ave., 1st St., Winter Haven, Fla.  
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.  
Grace A. Bryant, 201 10th Ave. N., Twin Falls, Idaho.  
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.  
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.  
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Fall Classes—Columbus, Ohio, St. Louis, Mo.  
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.  
Ida Gardner, 17 East 6th Street, Tulsa, Okla.  
Gladys Marzalia Glenn, 1605 Tyler St., Amarillo, Tex.  
Florence Elizabeth Grasse, Lansing Conservatory of Music, Lansing, Mich.  
Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio.  
Mrs. Kato Dell Marden, 61 N. 16th St., Portland, Oregon.  
Mrs. Wesley Porter Mason, 1927 Classes—Chicago, Ill., 10834 Prospect Ave.  
Robin Ogden, Box 544, Waterbury, Conn.  
Ellie Irving Prince, 4106 Forest Hill Ave., Richmond, Va. Jan., June, Nov. of each year.  
Virginia Ryan, 1070 Madison Ave., New York City.  
Stella H. Seymour, 1219 Garden St., San Antonio, Texas.  
Isabel M. Tene, 626 S. Catalina St., Los Angeles, Calif.  
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST



# SUCCESS IN MUSIC

Success in Music is easy—it is merely the adding each week, each month, a little more knowledge, a little more through properly directed study and training. Thousands of good musicians are still—are "in a rut" because they have gone as far as their training in music permit.

Is this your case? If so, then the solution is a simple and one. More money, greater recognition, higher positions are ready and waiting for you, just as soon as you are ready for them.

## LET US HELP YOU

For 25 years this great Musical Education Organization has been helping ambitious musicians help themselves. Thousands of letters from enthusiastic students and graduates testify to the great value and profit of our musical training.

During your spare time, right in your home, and at a trifling cost, you can gain a musical training which will be the best and most valuable investment you have made.

## SEND FOR FULL DETAILS AND SAMPLE LESSONS —FREE—

If you are really ambitious to succeed in music; if you have faith in yourself, by all means clip the coupon and send it back. We will send you full details of our wonderful "Study Method" of musical training, and also a number of sample lessons from the course free. Send today.

**University Extension Conservatory**  
Department A33  
1234 N. W. 41st Street  
Chicago

**University Extension Conservatory**  
Department A33  
1234 N. W. 41st Street Chicago

Send me free and without any obligation full details of your remarkable "Study Method," and also sample lessons from the course I have selected.

☐ Professional Music  
☐ Harmony  
☐ Advanced Composition  
☐ History of Music  
☐ Choral Conducting

☐ Pub. School Music  
☐ Voice  
☐ Organ  
☐ Guitar  
☐ Mandolin  
☐ Banjo—5 String  
☐ Tenor

Name.....  
Address.....  
City..... State.....

## Question and Answer Department

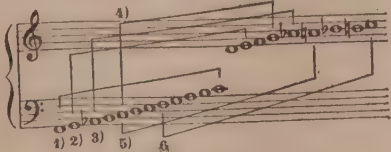
Conducted by  
**ARTHUR DE GUICHARD**

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### A High School Glee Club: A Teacher's Problems.

Q. In the high school where I teach voice I have a boys' and girls' glee club. (a) How shall I make the work interesting to them? (b) Can you give me some suggestions for teaching boys? (c) What are the ranges of bass, baritone, second tenor, first tenor, lyric tenor? (d) May I have some suggestions for conducting boys' quartet? girls' trio? (e) What are some names of songs suitable for boys' voices: bass, baritone, tenor?—Katherine Cobb, Arkansas.

A. (a) Set aside the first third of the period allotted to the club for rehearsal for a breezy and instructive talk on the elements of singing, on solfeggio and on music in general. If your whole period is ninety minutes, give thirty to this instruction. Insist upon the imperative necessity for reading at sight. (b) Do not attempt to train any boy's voice between the ages of 14 and 18; or that of a girl between 12 and 16. (c) Approximate compass of male voices



(1) Second bass; (2) first bass; (3) baritone; (4) second tenor; (5) first tenor (exceptionally, to C); (6) counter tenor—this voice sings the top line in male quartets; in male church choirs, where boys sing the treble, it sings the alto. Note well that the classification of a voice depends upon the quality, not upon the compass.

(d) Classify voices carefully for quality, not for compass. Teach each part separately. Insist upon the complete articulation of every consonant, with particular care to sounding the finals (for clarity) and to attacking the initials (for expression). (e) Apply to Theo. Presser Co., Philadelphia, for catalogue of songs from which to choose.

### The Use of the Metronome.

Q. In using the Metronome to mark the time of my piano music, should I keep it going throughout the piece or only at the beginning of each movement?—B. B. G., FLINT, MICHIGAN.

A. The constant use of the metronome in the performance of a piece or of a movement cannot be recommended, for it destroys all style and interpretation, rubato becomes impossible, the touch becomes hard and unsympathetic owing to the never-ceasing, imperious demand of the tic-tac-tac, inspiration is impossible and the player becomes a mere machine performing a cut-and-dried gymnastic exercise. The wise use of the metronome is its employment to indicate the average pace of an exercise of a study, of a composition, or of a movement; once that pace is determined there is no further need for its employment—it should be stopped and the performer should continue to interpret with all the elasticity suggested by the trend of the composition, always with average pace in mind but without any slavish observance of it. Finally it should be borne in mind that practically all metronome indications are to be regarded as approximations.

### To Determine Major or Minor by Examination without Hearing the Music.

Q. (1) Kindly tell me how to distinguish the key-name of a piece written in a minor key without having heard the piece played. Since it has the same number of sharps or flats it is likely to be confused with a major key. (2) Is it true that the last and lowest note of the piece in the bass determines the key-name of a piece? How may one distinguish in this case between major and minor?—ANXIOUS MUSICIAN, Charlestown, Mass.

A. Look at the very last and lowest note of the bass, at the end of the piece—that note is the key-note—it determines the key-name of the piece. But the key may be in the major or the minor mode; to ascertain this, examine the key-signature (namely, the group of sharps or flats at the beginning of the first staff); if the key-signature indicates the same note as the last bass-note, then the piece is in that key major. For example, the last bass-note of the piece is A and the key-signature is that of A, three sharps. Then, since they are alike, the key is A major. If, on the other hand, the last bass-note is F# and the key signature three sharps, or A, then, since they are unlike, the key is F# minor. Positive proof of this is



seen in the fact that the bass-note, F#, and the key-signature, A, form a minor third which is the foundation of the chord of F# minor. This rule is invariable.

### Prelude in G Minor, Rachmaninoff.

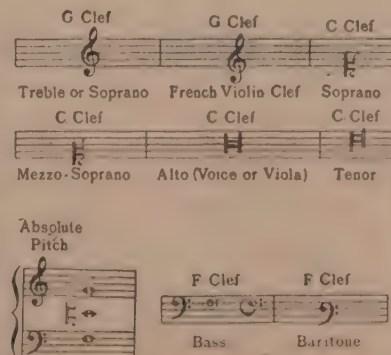
Q. I have great difficulty in memorizing the part between the 34th and 50th measures of Rachmaninoff's "Second Prelude." As soon as I learn a new phrase, I forget the old one. What am I to do?—H. H., 4th ave., South Saint James, Minnesota.

A. There are so very few different phrases in this movement that you should find it easy to memorize, if you go about it the right way. Study the right hand alone. This interprets a hymn-like melody whose chief parts are constantly repeated; measures 8 and 4 are the same melody as 1 and 2; measures 5 and 6 are an imitation of the foregoing, one note higher; 8, 9, 10, 11 have the same melody as 1 to 4; measure 12 is the same as 5. In measure 8, third beat, occurs a subsidiary melody in the tenor, in G minor, the phrase continuing to the first beat of measure 10; on the third beat of this measure begins an imitation of the phrase continuing to measure 12, first beat; on the third beat of this measure, and continuing for four measures, are seen in the alto short snatches of the initial notes of this subsidiary melody forming a species of bridge leading back to the repetition of the opening movement. The melody is thus seen to be very simple and easy to memorize. The left-hand, harp-like accompaniment, chiefly dominant harmony, over the dominant bass note D (dominant of G minor) presents the chief difficulty in the execution of the arpeggio extensions. These must be played very legato. They are comparatively easy for a large hand with supple fingers. But smaller hands must use the fingering best suited to them, always bearing in mind the direction of "legato sempre." Study these arpeggios by reducing them to chords in their simplest form, and play the chord form of accompaniment before trying the arpeggi. Memorize the first four measures; when known, learn the next three, and so forth.

### Questions about Clefs.

Q. Please explain the C clef. How are notes read with these different clefs? Also the F clef starting on the third line.—F. C. Tancher, Dominican Republic.

A. The staff or stave offers sufficient range for ordinary voices without having to employ more than one ledger line; for example, the soprano employing the G clef uses but one ledger line (middle C) to sing up to G above the staff, this note being the usual limit for writing for chorus soprano. The tenor has the same range, C to G, but one octave lower, the man's voice being an octave lower than the woman's. The tenor clef is the C clef placed on the fourth line, the high G (the same note as the note of the treble or G clef) being on the ledger line above the staff, and the low C the note below the staff. Various clefs and positions of clefs are used (a) to avoid the employment of many ledger lines, and (b) to indicate the absolute pitch and sound of a note. Thus the C clef always represents the absolute pitch and sound of middle C, so called because it is middle distant between the G or treble clef, a fifth above C, and the bass or F clef, a fifth below C. The F clef on the third line is termed the baritone clef, as seen in some old music. The chief uses of the clefs are as follows:



The Alto Clef is used for alto voices, and the highest trombones. The Tenor Clef is used for tenor voices, trombones and the upper notes of bassoon and violoncello. The F clef is used for all bass instruments and voices.

"Mum" is the word!



THE dainty toilette! The delightful frock! The alluring charm of the whole effect!

What a pity that even a hint of perspiration odor should come to spoil that confident sense of being always at your best.

"Mum" is the word! As you dress for the day, a touch of "Mum", the personal deodorant cream, applied to the underarm, keeps you fresh and sweet all day and evening.

In fact, "Mum" is so effective, and so safe, it is used regularly with the sanitary napkin.

"Mum" is 25c and 50c at all stores or from us postpaid. Also special size of "Mum"—10c postpaid.

Mum Mfg. Co., 1119 Chestnut St., Phila., Pa.

"Mum" takes all the odor out of perspiration



## AMAZING NEW CORSET

Insures Boyish Form  
DEMONSTRATORS  
EARN \$60 WEEKLY

At last any woman can display youth's grace, and beauty of form. Amazing new health corset, stylish and comfortable, is sensation everywhere. Demonstrators earn \$3.00 to \$5.00 an hour spare time. No matter what your experience you can make big earnings. Demonstration corset given. Write for amazing offer, and FREE demonstration outfit. Start earning at once. Quickly establish your own wonderful permanent business. Write today.

Greolian Health Corset Co.  
Dept. W-65 E. Randolph, Chicago Ill.

## Instant Foot Relief

Keeps  
Shoes  
Shapely



Hides  
Large  
Joints

## Fischer Protector

Gives instant relief to bunions and large joints. Wear in any style shoe—outside or under stocking—in your regular size. Sold over 20 years by shoe dealers, druggists, and department stores. For Free Trial send 75c for one protector. Money back if not immediate relief. State size shoe and which foot.

FISCHER MANUFACTURING CO.  
425 East Water St. Dept. 90 Milwaukee, Wis.



## Kill The Hair Root

My method is the only way to prevent the hair from growing again. Easy, painless, harmless. No scars. We teach Beauty Culture. D. J. Mahler, 149-A Mahler Park, Providence, R. I.



# CHICAGO MUSICAL COLLEGE

62nd Year

HERBERT WITHERSPOON, President

FALL TERM OPENS SEPTEMBER 12

More than 125 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Voice, Violin, Cello, Church Organ, Movie Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

85

## FREE FELLOWSHIPS

(Two Private Lessons Weekly) to be awarded to the students who after an open competitive examination, are found to possess the greatest gift for playing or singing.

## PROFESSIONAL DEBUTS, ENGAGEMENTS *and* SITUATIONS

Public debuts are given artist students in Central Theatre, Chicago, when they are ready to commence their public careers. A special bureau established in the College assists artist students in obtaining professional engagements. Graduates who have qualified as teachers will be assisted in securing situations without charge to teacher or employer.

## STUDENT DORMITORIES

Artistic and comfortable dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE WINTER CATALOG ON REQUEST

Address **CARL D. KINSEY, Manager**

60 E. Van Buren St.

Chicago

A Conservatory Pledged to the Highest Artistic Standards

# AMERICAN CONSERVATORY OF MUSIC

KIMBALL HALL, CHICAGO, ILL.

## PUBLIC SCHOOL CLASS PIANO METHODS

Direction of Charles J. Haake, Gail Martin Haake

This department offers a thorough training to students to teach piano classes in the public schools. Mrs. Haake has had personal charge of such work in the Public Schools of Evanston, Illinois. Send for special circular.

## SCHOOL OF OPERA

A school of opera has been established under the personal direction of Eduardo Sacerdote, the noted conductor, master of the voice and coach. Further particulars furnished on application.

## SCHOOL OF THEATRE ORGAN PLAYING

This department has attained a foremost position among similar schools in the United States. Students have special advantages to play before the screen and to secure lucrative positions. Frank Van Dusen, "Director". Send for special circular.

## SCHOOL OF ACTING

Direction Walton Pyre. Students thoroughly trained in stage craft, expression, oratory.

Send for special catalog

571 KIMBALL HALL

CHICAGO

## Michigan State Normal College Conservatory of Music

Courses in singing, piano, organ, violin and theory.  
Courses for training supervisors and teachers of public school music.  
Graduation leads to a life certificate valid in most states of the union.  
Total living expenses need not exceed twelve dollars per week. Tuition and fees exceptionally low.  
Write for Catalog

Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti, MI

## DEPARTMENT OF Theatre Organ Playing

Francis T. York, M. A., Director

FACULTY COMPOSED OF DETROIT'S  
LEADING THEATRE ORGANISTS

Practice on modern organs. Special arrangements for pianists desiring to take Organ course.  
Individual and class instruction.

Advanced students prepared as theatre and concert organists. Unusual demand for graduates. Salaries are big.

For Detailed Information Address

## DETROIT CONSERVATORY OF MUSIC

James H. Bell, Secy.

Box 70, 5035 Woodward Ave., Detroit, Mich.

## DUNNING SYSTEM OF IMPROVED MUSIC STUDY Inc.

Enables You to Teach Systematically, Intelligently  
Thoroughly and InterestinglyPractical Normal Training Courses  
for Teachers Will Be Held

Early Fall, Columbus, Ohio. Other places, Indianapolis, Ind., Bellefontaine, Ohio, Savannah, Ga., Miami, Jacksonville, Fla., Wichita, Kans., Pasadena, Calif., St. Louis, Mo.

For Information and Booklet, Address

MISS ADDA EDDY

136 W. Sandusky Ave., Bellefontaine, Ohio

## MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers thorough training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director.

## Drake University

DES MOINES, IA.

## MUSIC DRAMA ART

Full courses in Music and  
Dramatic Art

Degrees: Bachelor of Music;  
Bachelor of the Science of Music  
(Music Supervisors)  
Bachelor of Expression  
(Dramatic Art)

For full particulars write

## HOLMES COWPER

Dean College of Fine Arts

## GUIDE TO NEW TEACHERS TEACHING THE PIANO

A booklet full of helpful information for teachers, giving advice on works to use from the start. Send a Postal for It Now.  
Theodore Presser Co., Phila., Pa.

## N.U. SCHOOL OF MUSIC

NORTHWESTERN  
UNIVERSITY  
Year 1926-1927

Northwestern University  
A University of the highest standard,  
located in Evanston, Ill., immediately north of Chicago.  
All branches of music are taught. All branches of music are taught. All branches of music are taught.  
Public School Music, Choral Music, Organ, Piano, Violin, Viola, Cello, Double Bass, Trombone, Euphonium, Tuba, Percussion, etc.  
Free Bulletin, P. O. Box 100, 1822 Sherman Avenue, Evanston, Ill.



## Bands for Everybody—By ROBERT L. SHEPHERD

(Continued from Page 671)

on the floor with a ball bat, the catching the vibrations through their Then the boys themselves drummed chair rungs, and eventually they gradual to drums. Laying their hands on piano while the notes were sounded imd a sense of tone value to their y sensitive bodies. "Listening" thus valtzes, marches and so on taught time and tempo, until they had finally ered their art.

### Music Goes to Jail

ND did you know that every day three thousand inmates of the great Quentin (California) Prison sit down their meals with the strains of sweet c flowing to their ears? Nothing l have helped the morale and con- ted to the welfare of the inmates than this one means of betterment. effect on the inmate is two-fold, in it has a tendency both to elevate his ghts from the lower depths of despair e higher plane of refinement and eate a spirit of joviality.

Gruffness has given way to cheerful- ness; and even the hard-pressed waiters quicken their steps and wear a smile in keeping with the music.

On every big occasion the band is called upon to perform and is heralded with a great deal of pride. Whenever a list of men leave for the road camps, or a few of the boys are about to depart from the confines of guarded walls, the band plays jubilant airs of gladness, ending with the parting strains of *Aloha Oe*.

And so the village band, in its myriad

and devious ramifications, is finding its way into the lives and the hearts of the American people. Their sweet song of *Peace on Earth, Good Will to Men*, rises ever nearer and clearer to the great heart of Christ and up and out of their ranks are marching the chieftains of a new and better generation. For in their ideals is the genesis of a new understand- ing, a higher emancipation that promises to liberate mankind from the old order of things and to blossom in the springtime of another renaissance.



THE SAN QUENTIN PENITENTIARY MILITARY BAND, SAN QUENTIN, CALIFORNIA.

"All children in our public schools should be given the chance to partake of the greatest joy in life—the art of music. It will influence their whole careers and enable them to give pleasure to others—and there is nothing finer in life than to

give pleasure to others. But from a more practical standpoint, music education in our schools will teach the children the value of disciplined coöperation, or team- work, for the lack of which our great in- dustries are severely suffering."—ELIOT.

**SCHOOL OF ALLIED ARTS**  
MAUDE PRATT CATE, *Director*  
A Conservatory of High Standards  
Eminent Faculty  
Branches of Music, Dancing, Dramatics  
Wonderful Winter Climate  
PHOENIX, ARIZ.

**ART A TUNING BUSINESS**  
self, anywhere. Earn \$2 to \$4 an hour spare, or \$200 to \$500 month, full time. Requires 90 ites to tune average piano, and pay ranges nd \$5 per tuning. Player work also brings big We train you thoroughly and rapidly at home. our free booklet "Piano Tuning as a Business." Institute, Crafton Sta., EM-2, Pittsburgh, Pa.



## How to Train School Bands

V you can have the advice of one of the st conspicuously successful organizers of bands in the United States—absolutely The House of York has sponsored a , developed and perfected by G. C. Mirick, Iowa University, that has proved to be amazingly helpful to music teachers all over the country.

**FREE BOOK**  
Shows New Easy Way

l Bands—How to Organize and Train is a book which will be sent free to all ra. If you are now making plans to create rge a school band or orchestra, this book many helpful suggestions on how to stimu- he interest of pupils, parents and school . No obligation. Simply mail this coupon. ickly while the edition is still available.

**Band Instrument Co.**  
1027-I Division Ave.  
Grand Rapids, Mich.

MAIL THIS COUPON  
RK BAND INSTRUMENT CO.  
-I Division Ave., Grand Rapids, Mich.  
Give me free a copy of "School Bands—  
to Organize and Train Them," without  
dition.

NAME.....  
ADDRESS.....  
CITY.....  
STATE.....

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.



It's just *three weeks*  
since he got it

He did not know one note from another, yet within three weeks he learned to play the popular airs on his

**BUESCHER**

**True Tone Saxophone**

Would you clip the coupon below if you thought there was a chance that you could learn to play. You can. Just a few hours' practice, a few quiet evenings at home, and you will be playing happy tunes. It's so easy, even for people who think themselves musically dumb.

Here's a Test for YOU

Can you whistle or hum a tune? Can you keep step with the band? Could you walk up to the piano and thump out a tune with one finger? Then you can learn to play a Buescher. It is not uncommon for such beginners to master scales in an hour and play tunes the first week.

Only Buescher Assures Success

Only with Bueschers, easy blowing, easy finger- ing, perfectly tuned, is rapid progress assured. No expert lipping required. Just open the key and blow normally. It's almost as easy as your "one finger" piano solo. *But oh how Beautiful.*

Take One Home on Trial

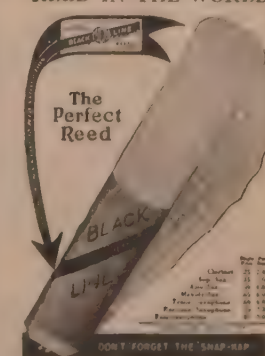
Try any Buescher Instrument for six days at home. If you decide to keep it pay a little each month. Easy to Play, Easy to Pay. Send coupon today for catalog of your favorite instrument. No ob- ligation. Tear out coupon now.

BUESCHER BAND INSTRUMENT CO.  
Everything in Band and Orchestra Instruments  
2112 Buescher Block Elkhart, Indiana

BUESCHER BAND INSTRUMENT CO. 388  
2112 Buescher Block, Elkhart, Ind.  
Gentlemen: Without obligating me in any way please send me your free literature. Mention instrument interested in.  
Age.....Name instrument.....  
Name.....  
Address.....



THE BIGGEST SELLING AND  
MOST WIDELY ADVERTISED  
REED IN THE WORLD



There surely must be some good reasons for its popularity. Try a sample dozen from your dealer today.

J. SCHWARTZ MUSIC CO., Inc.  
Dept. No. 250  
10 West 19th Street New York, N. Y.

# B U S H

## CONSERVATORY

EDGAR NELSON  
President

CHICAGO

EDGAR A. BRAZELTON  
Vice-President

Faculty of 125 Instructors

PIANO  
VOICE  
VIOLIN  
OPERA  
THEORY

DRAMATIC ART  
DANCING  
LANGUAGES  
SCHOOL MUSIC  
ORCHESTRA

## Fall Term Opens Sept. 12

Courses Accredited

Dormitories

Write for Catalog

T. E. SCHWENKER, Secretary, 839 N. Dearborn St., Chicago

## PIANO JAZZ

By Note or Ear. With or without music. Short Course Adult beginners taught by Mail. No teacher required. Self instruction Course for Advanced Pianists. Learn 250 styles of Blues, 684 Syncopated Effects, Blue Harmony, Oriental, Chinese, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Blues, Triple Bass, Wicked Harmony, Blue Chigato and 247 other subjects, including Ear Training. 183 pages of REAL Jazz, 25,000 words. A postal brings our FREE special offer. Waterman Piano School, 1836 W. Adams St. Los Angeles, Cal.

## PIANO TUNERS and TECHNICIANS

are in demand. The trade needs tuners, regu- lators and repairmen. Practical Shop School.

Send for Catalog E.

Y. M. C. A. Piano Technicians School  
1421 Arch Street Philadelphia, Pa.



# Cincinnati Conservatory of Music

BERTHA BAUR, President and Director

INCORPORATED

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI



Men Building South Wing  
Burnet C. Tuthill, General Manager

*For Sixty Years Noted for the Highest Standards of Attainment*

Offers courses in Piano, Voice, String and Wind Instruments, Organ, Theory, Opera, Dramatic Art, Languages and Dancing. Public School Music (Accredited). Teachers' Training School, Master School for Artist Pupils.

Certificates, Diplomas and Degrees Awarded, Faculty of distinguished artists. Beautifully situated within a ten-acre campus, all dormitories and buildings are owned and operated by this Conservatory.

Address Registrar Dept. E for Catalogue and Information.

Highland and Burnet Aves. at Oak Street, Cincinnati.

## Lawrence Conservatory of Music

Appleton, Wisconsin

A Department of Lawrence College

Piano, Voice, Violin, Cello, Organ,

Band Instruments, Public School Music,

Public School Art, Dramatic Art.

Orchestral and Choral Training,

Music Festival, Artist Recitals.

Dormitories Free Catalog on Request

Address: CARL J. WATERMAN, Dean  
Appleton, Wisconsin

## Detroit Conservatory of Music



### Acknowledged Preeminent As a Conservatory of Attainment

The finest conservatory in the West . . . a reputation for musical instruction not only comparable but on a par with schools on the European Continent, the Detroit Conservatory of Music offers to earnest students ideal facilities for outstanding accomplishment in the Musical World.

**Fall Term Opens September 12, 1927**  
Unrivalled Free Advantages

A great diversity of courses under the supervision of a renowned faculty of 80. Training in Piano, Voice, Violin, Cello, Harp, Organ, Theory, Harmony, and Composition. Normal Training for Piano Teachers, Band Instruments, School of Expression, and Dancing. School of Theatre Organ Playing. Students' Orchestra, Concerts, and Recitals before the public. Special Children's Department. 55 Studios. . . . commodious Concert and Recital Halls.

TEACHERS' CERTIFICATES, DIPLOMAS and DEGREES  
DESIRABLE BOARDING ACCOMMODATIONS

Examinations Free. For Catalog and Other Information, Address  
JAMES H. BELL, Secretary—5035 Woodward Ave., Box 7, Detroit, Mich.

## The Clebeland Institute of Music

Offers Complete Courses for Students of all Grades

Voice - Piano - Strings - Theory - Orchestral Courses lead to Bachelor of Music degree, teachers certificate, or diploma.

Public School Music Supervisors Course leads to Bachelor of Education degree conferred by Western Reserve University.

Excellent dormitory quarters

Send for catalogue outlining courses and fees

Mrs. Franklyn B. Sanders, Director  
2827 Euclid Avenue, Cleveland, Ohio



All branches, advanced study, 35 specialties, teachers, Courses lead to Mus.B. degree, High School course or equivalent required. Oberlin, Ohio. Oberlin Conservatory of Music, Oberlin, Ohio

SAINT LOUIS, MO.

## KROEGER SCHOOL of MUSIC

(E. R. KROEGER, Director)

All Branches of Music Taught

Send for Catalog

MUSICAL ART BUILDING  
Olive and Boyle Avenues

## MANCHESTER College of Music and Elective Courses

Courses in Piano, Voice, Violin, Cello, Organ, Theory, Harmony, and Composition. Normal Training for Piano Teachers, Band Instruments, School of Expression, and Dancing. School of Theatre Organ Playing. Students' Orchestra, Concerts, and Recitals before the public. Special Children's Department. 55 Studios. . . . commodious Concert and Recital Halls.

Address: HEAD MASTER, Manchester College of Music, College Park, Staunton, Va.

STAUNTON, VIRGINIA

## BEETHOVEN CONSERVATORY

Special Low Rates for Beginners  
Send for handsome Catalog to the BROS. EPSTEIN  
Odeon Building, Grand and Finney, St. Louis, Mo.  
One of the oldest and best Music Schools in the United States



## PEABODY CONSERVATORY

BALTIMORE, MD.

One of the Oldest and Most Noted Music Schools in America.

## DANA'S MUSICAL INSTITUTE

WARREN, OHIO

*The Only University of Music in the World*

All branches taught on the daily lesson plan :: Special Music Supervisors Course

Catalogue on application to LYNN B. DANA, Pres. Desk E.

## CONSERVATORY OF MUSIC OF SHENANDOAH COLLEGE

In the heart of The Shenandoah Valley, near Washington. Full Courses in all branches of Music. Pupils this year from fifteen States. Rates most reasonable. Large School Orchestra and Band, Piano Tuning and Pipe Organ. Ask for Catalogue  
SHENANDOAH COLLEGE :: DAYTON, VIRGINIA

## Ask for Our Circular of EDUCATIONAL MUSIC BOOKS

Text Books, Reference Works and Collections

THEODORE PRESSER CO.

1712-1714 Chestnut St. Philadelphia, Pa.

## Louisville Conservatory of Music

INCORPORATED

FREDERIC A. COWLES, DIRECTOR

A Nationally Accredited School of MUSIC—ART—DRAMATIC ART  
Degree and Certificate Courses

PIANO—VOICE—ORGAN—VIOLIN—ORCHESTRAL INSTRUMENTS  
PUBLIC SCHOOL MUSIC NORMAL TRAINING

Academic and Special Courses in Art and Expression

STUDENT RESIDENCE

Information from

SPLENDID CUISINE

JOHN L. GRUBER, President, 218 W. Broadway, Louisville, Ky.

## Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ART IN THE SOUTH

Advantages Equal to Those Found Anywhere. Students may enter at any time. Send for Catalog. GEO. F. LINDNER, Director

Peachtree and Broad Streets, Atlanta, Ga.

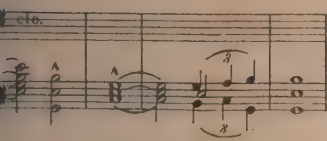
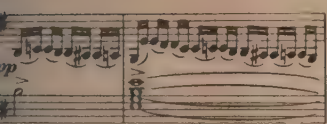
## NEW ORLEANS CONSERVATORY OF MUSIC AND DRAMATIC ART, INC.

1783 Coliseum St. New Orleans, La.  
Specializing in Violin, Piano and Voice. All branches of Theoretical and Practical Music. Dancers and Artists Diplomas conferred. Winter session October 1st.

DR. ERNEST E. SCHUYTEN, Pres.



# Richard Wagner's Great Dramatic Overture to "Tannhäuser" (Continued from Page 652)



last stand of this seductive music  
ident with the collapse of its bane-  
ver; for the pedal point B, enduring  
nty measures, above which the rapid  
figure rushes by, as if suddenly dis-  
every bacchanalian vestige, is the  
harmonic basis on which the *Pil-  
Chant*, the song 'of victory and re-  
on, re-enters. Against the violin fig-  
maintained until the close, the great  
song is carried, with the same in-  
tation as in the beginning, namely,  
rnet, horns and bassoons, violas,  
and double-basses now joining in the  
ies. Throughout the Second Part,  
s here not repeated, the 'cellos and  
oin in bearing the melody.  
of the most remarkable and signifi-  
rhythmic transformations in the an-  
music is the augmentation of the  
from this point of the Overture on,  
ng the metre to the quadruple, of

4/4 (or the duple, of  $\frac{2}{4}$ ), whereby each  
note of the melody acquires double its  
original length, and in some measures  
more.

The Chant begins softly, maintaining a  
solemn dignity, when, at the end of the  
Second Part, and still more in the retransi-  
tion to the Third Part (*Un poco acceleran-  
do*) it quickly rises to the greatest climax  
of the Overture. At this overwhelming  
climax (Part III of the *Pilgrims' Chant*,  
*Assai stretto* the quadruplication of the  
rhythm (the original  $\frac{1}{2}$  becoming a  $\frac{1}{4}$ , the  
four-measure phrase of the beginning of  
the Overture being extended to one of  
twelve measures!) magnifies the Chant in  
the light of triumphant religious exalta-  
tion, betokening *Virtue's* final victory. In  
spell-binding glory the three trombones—  
the instruments of religious majesty—in  
unison with as many trumpets, proclaim  
the melody on high until the magnificent  
end of the Overture.

## Self-test Questions on Mr. Biart's Article

1. What is the nature of a Dramatic Overture?
2. In what way is the Overture to "Tannhäuser" a great achievement among dramatic overtures?
3. In what way does the "Paris version" of "Tannhäuser" differ from the original idea of Wagner?
4. Which part of the Overture interprets the religious spirit of the opera?
5. In what manner are the workings of the powers of darkness interpreted?

## SPECIAL NOTICES AND ANNOUNCEMENTS

### PERSONAL FOR SALE or WANTED

**SALE**—Rare old violin, appraised  
in and Healy Co., Chicago, as being  
a period of 1750 or '60. Unicorn  
master workmanship; fine tone and  
n. B. C. Housel, Ashtabula, Ohio.

**SALE**—Virgil Clavier, old style, rose-  
case, good condition, \$35.00. Clavier,  
German Ave., Evanston, Ills.

**THING IN MUSIC PUBLICATIONS**  
Mail order service is prompt and accurate.  
Teachers' needs given special attention.  
**ORE PRESSER CO.** Philadelphia, Pa.

### ANNOUNCEMENTS

**CORRESPONDENCE HARMONY**—Sim-  
ple practical. Music composed, send poem.  
Dr. Wooler, 171 Cleveland Ave., Buffalo, N. Y.

**MUSIC COMPOSED** to your words—Melod-  
ies Harmonized—Manuscripts corrected and  
prepared for publication. K. M. Stults, com-  
poser "Sweetest Story Ever Told" and 600  
other works, Ridley Park, Pa.

**PAPERS** on musical subjects prepared  
for club use. Programs arranged. George A.  
Brown, Lansdowne, Pa.

**"KEY TO ULTRA-MODERN HARMONY"**—Write for particulars. Edmund C.  
Barton, 53 Chestnut St., Claremont, N. H.

## THE "WHOLE WORLD" MUSIC SERIES

is the world's premier line of musical collections  
for piano, violin, voice, organ and other instru-  
ments. Each volume contains 256 or more pages  
devoted to the choicest classic and modern com-  
positions. Printed from engraved plates on clear  
white paper, and substantially bound in either  
cloth or paper.

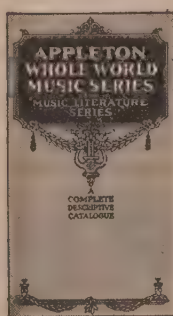
### Here is the Complete List of "Whole World" Collections

Piano Pieces .....	\$1.25	Violinist's Book Songs.....	\$2.00
Modern Piano Pieces .....	1.25	Concert Violin Solos.....	3.00
Dance Music .....	1.25	Operatic Violin Pieces.....	2.00
Recital Piano Pieces.....	1.25	Standard Violin Concertos.....	3.00
Piano Duets .....	1.25	Light Violin Pieces.....	2.00
Light Piano Pieces .....	1.25	Encyclopedia of the Violin.....	5.00
Concert Piano Pieces (Paper).....	3.00	Children's Songs .....	1.25
Concert Piano Pieces (Cloth).....	5.00	Children's Piano Pieces.....	1.25
Modern Opera Selections.....	1.25	Sacred Music .....	1.25
Grand Opera at Home.....	1.25	Grand Opera with a Victrola.....	1.25
Light Opera at Home.....	1.25	Saxophone Pieces (E $\flat$ Alto).....	2.00
Songs Whole World Sings.....	1.25	Saxophone Pieces (C Melody).....	2.00
Love Songs .....	1.25	Saxophone Pieces (B $\flat$ Tenor).....	2.00
Ballads Whole World Sings.....	1.25	Organ Pieces (Paper).....	3.00
Violin Pieces .....	2.00	Organ Pieces (Cloth).....	5.00
Modern Violin Pieces.....	2.00	American Home Music Album.....	5.00
Gilbert & Sullivan at Home.....	1.25		

For Sale at all Music Stores (except in Canada) or sent direct on receipt  
of marked prices

### This "Whole World" Catalogue Is Sent Free

to every music lover in the United States (not in  
Canada) on request. It is an intensely interesting  
booklet, profusely illustrated, containing the titles,  
descriptions and complete contents of all the books  
listed above. Whether you are a teacher, a student  
or a musical amateur, you will find a number of  
books for violin, piano, voice, organ, saxophone,  
etc., which will prove the most satisfactory collec-  
tions which you have ever used. Mail us a post-  
card today with your name and address and the  
catalogue will be sent by return mail.



**D. APPLETON & COMPANY** 35 W. 32nd Street  
New York City

## AT LAST—FOR ONLY - \$ 15.00

The Neely 4-Octave Keyboard With INDIVIDUAL KEY-ACTION



Standard size keys; standard dip; piano  
touch. A portable silent keyboard with  
handle for carrying and a folding music rack  
inside the case. About the size of a violin  
case; finely finished; weight, 7 lbs. A real  
aid to class teaching and the lowest-priced  
high-quality keyboard available for  
practice work.

Sent on Approval; Guaranteed  
for Five (5) Years

**FORSE MFG. CO.**  
700 Long Street, Anderson, Indiana

## SEPTEMBER BULLETIN OF THE

# JOHN M. WILLIAMS SERVICE SHEET FOR TEACHERS OF PIANOFORTE

Mr. Williams has selected the following numbers from recent publications as being of outstanding merit for teaching purposes for the Sep-  
tember Issue of the SERVICE SHEET.

Name	Composer	Publisher
Titania's Dance.....	Goodrich...	Schmidt
Beautiful Isle.....	Cooke.....	Presser
The Brownies' Morning Song.....	Brown.....	Wood
Orange Blossoms.....	Granfield...	Ditson

Name	Composer	Publisher
Wood Nymphs' Frolic.....	Aaron.....	Flammer
When Evening Shadows Fall.....	Adair.....	Willis
The Little Shamrock.....	Jewell.....	Schirmer

Ask Your Local Dealer to Show You These Numbers

Teachers who subscribe for this service will receive copies of numbers selected each month with a lesson outline and suggestions as to  
rasing, fingering, interpretation, pedaling, etc., by Mr. Williams. Since the number of subscribers to the Service Sheet is necessarily limited,  
management reserves the right to return enrollment fees when the subscription list is full.

Teachers desiring detailed information concerning this Service Sheet should write to  
**John M. Williams, P. O. Box 216, Trinity Station, New York City.**



## NEW YORK SCHOOL of MUSIC and ARTS

New York's Oldest Music School

26 WEST 86th STREET

RALFE LEECH STERNER, Director

Many new and wonderful features planned for the coming season by this institution

Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters  
Frank Stewart Adams, Director of Motion Picture Organ Department

For seven years organist of Rivoli and Rialto Theatres, New York City

Individual Instruction.

Entrance at any time.

SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS  
OPEN FOR COMPETITION

Dormitories in School Building.

A real home for music students.

Music, Piano, Violin, and Cello, and Organ, and Voice, and Musical Composition, and Public Concert every Thursday night.  
Music, Piano, Violin, and Cello, and Organ, and Voice, and Musical Composition, and Dramatic Art, Drawing, and Languages.

Illustrated Catalogue on Request

## TEMPLE UNIVERSITY

School of Music

1521 LOCUST ST. PHILADELPHIA, PA.

Thaddeus Rich, Mus. Doc., Dean.

E. F. Ulrich, Assistant Dean

HIGHEST STANDARDS OF MUSICAL INSTRUCTION

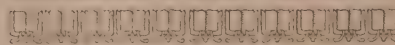
Teachers' Certificates, Diplomas, Degrees

NO HIGH SCHOOL EDUCATION REQUIRED  
ALL BRANCHES OF MUSIC—From the Elementary to the Highest Grades—Private Lessons.  
Any Instrument or Voice may be taken without Other Branches.

DISTINGUISHED FACULTY—  
SUPERIOR PIANO, VIOLIN AND VOICE DEPARTMENT.  
TRAINING FOR OPERA

Orchestral Instruments taught principally by members of the Philadelphia Orchestra.  
STUDENT RECITALS—OPPORTUNITY FOR ORCHESTRAL PRACTICE.  
CLASSES IN THEORY HISTORY AND APPRECIATION OF MUSIC.

PUPILS MAY ENTER AT ANY  
TIME DURING THE YEAR  
Student Dormitories. Branch Schools. Write for Catalog



## TWO NEW COURSES

INSTITUTE OF MUSICAL ART

FRANK DAMROSCH, Director

120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE  
for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS  
Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U

## VIRGIL SCHOOL OF MUSIC

Founded by the late A. K. VIRGIL

(Originator of the Virgil Method, Inventor of the Virgil Practice Clavier)

Special Courses For Teachers, Players and Earnest Students of All Grades

For all particulars address: THE A. K. VIRGIL CLAVIER CO., or

MRS. A. K. VIRGIL, Director

Phone Susquehanna 10485.

NO OTHER ADDRESS

510 WEST END AVENUE  
NEW YORK

## CHARLES TAMME

TEACHER OF VOICE  
ADVANCED COACHING

Instruction for those who desire the

FINEST IN  
SINGING

2231 BROADWAY  
New York City

Telephone  
Trafalgar 3614

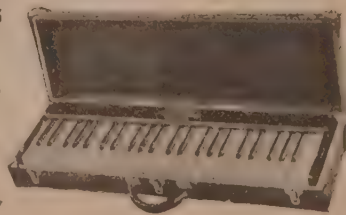
## VIRGIL PORTABLE KEYBOARD

For Pianists and Piano Students

KEEP UP REPERTOIRE  
PERFECT YOUR TECHNIC  
STRENGTHEN FINGERS ON THIS INSTRUMENT  
KEY ACTION PERFECT  
TOUCH LIGHT TO HEAVY  
Catalog on request

VIRGIL PIANO SCHOOL CO.

137-139 West 72nd Street New York City



## COMBS Conservatory of Music

PHILADELPHIA

ACCREDITED

FORTY-THIRD YEAR

A School for the Beginning  
Ambitious Amateur and  
the Professional Musician

No Entrance Requirements except  
Certificate, Diploma and Degree Courses

Instruction in all branches. Orchestral  
and Band Departments. Two Complete  
Student Symphony Orchestras. Pedagogy  
and Normal Training. Approved  
and Accredited Courses in Public School  
Music. Degrees Conferred.

SIX SPACIOUS BUILDINGS  
DORMITORIES FOR WOMEN

Send for Illustrated Catalog

Gilbert Reynolds Combs, Director  
ADMINISTRATION BUILDING  
1331 SOUTH BROAD STREET

## Zeckwer-Hahn

Philadelphia Musical Academy

53 years of continued success in training  
Highest Standards of Musical Instruction

For year book, address

Frederick Hahn, President Director  
1617 Spruce Street

P Fall Term M Special  
Sept. 12th Training  
for Teachers

PITTSBURGH MUSICAL INSTITUTE  
Catalog Free Pittsburgh



## GRANBERG PIANO SCHOOL

149 East 61st St., New York, N. Y.

For PIANISTS, ACCOMPANISTS

TEACHER

MUSICAL DEVELOPMENT THROUGH  
SIGHT-TOUCH and HEARING.

## Alvire School of Theatre

Summer and Fall Courses for Acting, Teaching, Dramatic, Opera, Stage Dancing

DIRECTORS

Alan Dale

Wm. A. Brady

Sir John Martin

Harvey

J. J. Shivers

Marguerite Clark

St. N. Y., ask for catalogue \$1

Study Piano With

HARRIETTE BROWER

"An Expert Authority on Technic and Interpretation  
Courses in Modern Technic, Theory and Practice  
Illustrations given in Programs and Sessions"

Appointments by Letter Open September  
Studios 150 West 80th St., New York

## THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA

Founded 1885 by Jeannette M. Thurston

Daily Conservatory—Bartlett—Columbia

13rd Season opens October 1st

Enroll Sept. 1st, 1st, 1st

Artistic Faculty: Solo Musicians, etc.

Local Teaching and other

ALL BRANCHES

Address Sec'y, 53 W. 74th St., N. Y.



## AMERICAN INSTITUTE OF APPLIED MUSIC

Metropolitan College of Music

Elementary and Advanced Courses for  
Children and Young Students

Season Opens September 15, 1927

Catalogue on request

ETHEL MCINTOSH  
Managing Director

212 West 59th St., New York City

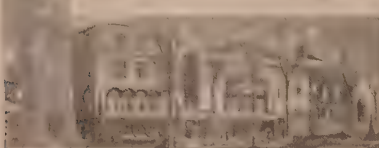
## ITHACA CONSERVATORY of MUSIC

Registered with N. Y. State Board of  
Examiners. All branches of music taught.  
Master Courses with world-  
famous artists in all de-  
partments. Degrees. Twelve buildings,  
including Dormitories, Auditorium, Gym-  
nasium, Studio and Administration Build-  
ing. Year Book sent on request.

Two, three and four year courses.

Spring term begins January 26, 1928

No. 1 DeWitt Park Ithaca, N. Y.



## EFFA ELLIS PERFIELD

Classical in Musician'ship

Trinity Principle Pedagogy

Sight { not "Do-re-mi"

Singing { "Intervals"

"Numbers"

Special Modulation Course

Normal Teachers in Every State

Send for catalogue of materials

Address: 121 Madison Ave., New York

## INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

OFFERS Teaching Positions, Col-  
leges, Conservatories, Schools,  
Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

## The Courtright System of Musical Kindergarten

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

Oldest and most practical system  
A great opportunity for teachers  
to specialize in this unlimited  
field. Write for particulars in  
correspondence courses.

PLAN NOW FOR YOUR FALL  
AND WINTER MUSIC  
COURSES AND DON'T OVER-  
LOOK THE ETUDE AS A  
MEDIUM FOR MAKING  
YOUR ANNOUNCEMENTS

## Permanently Adopted by Foremost Teachers

## STANDARD HISTORY OF MUSIC

By JAMES FRANCIS COOKE

PRICE, \$1.50

A FIRST HISTORY OF MUSIC FOR STUDENTS AT ALL AGES

A thoroughly practical textbook told in story form. So clear a child can understand every word—  
so absorbing that adults are charmed with it. All difficult words "self-pronounced." 150 excellent  
illustrations, map of musical Europe, 400 test questions, 250 pages. Strongly bound in maroon cloth,  
gilt stamped. Any teacher may use it without previous experience.

THEODORE PRESSER COMPANY

PHILADELPHIA, PENNA.

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.



# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY  
EXALTS LIFE

MUSIC STUDY  
EXALTS LIFE

## ANNUAL MONEY-SAVING OFFERS TO MUSIC BUYERS

On the other day we read in the newspapers that during an income tax case the culprits admitted paying various prices "according to the traffic would bear." This is a sure way to do business. The Theodore Presser Co. always has endeavored to give its patrons the lowest possible. Furthermore, at just the season when teachers and active workers are ready to buy, even at usual prices on certain publications are offered each year in order to give music buyers an opportunity to be acquainted with many recent at close to cost prices. There are many interesting publications in our year's offers and every musician and music lover should read about them. They are fully described in the advertisements, 706, 707, 708, 709 and 710, of this issue. Prices such as those now on these particular publications never again be offered. They are so exceedingly low for final introductory purposes and the loss of profit goes to the advertising.



## THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced members of our staff who serve them daily.

The introduction here made of Mr. Michael L. Bandyk takes us back to 1911 when he first entered the music business as a member of the Billing Department of the Theodore Presser Co. His faithful work in this department eventually brought to him some of the most important duties devolved in the department before he was transferred from it to the Justment and Correspondence Department in about 1923. It is his credit that he handled the tremendous amount of detail devolved upon him in the adjustment and correspondence work to the satisfaction of our patrons and all concerned.

Early in 1926 Mr. Bandyk was given to the Trade Department to assist to the manager of that branch of our business. He has capabilities in faithfully and intelligently clearing up the facts and in good stead in his participation in the desk duties necessary in conjunction with the great volume of dealer orders handled in our business. He has just finished a busy summer, taxed with responsibilities just upon him incident to the stock order season. During the past summer season when orders were stacking up for the 28 season hundreds of thousands of copies of Theodore Presser Co. publications such as ours are in great demand were shipped by case-loads to progressive music dealers in the United States, Canada, Mexico, South America and abroad. Even in China and Japan buy Presser publications in wholesale quantities.

## ONE HUNDRED PER CENT ETUDE

THE Etude Music Magazine has had no more enthusiastic friend than Mr. John M. Williams, who has conducted classes in pedagogy from coast to coast with remarkable success. Mr. Williams "never gets done talking" about the value The Etude proved to him in his own early training and studies. He continually refers to articles which appeared years and years ago, insisting that The Etude is the greatest compendium of musical information the world has ever possessed. In one of his recent classes he asked how many were Etude subscribers. Every hand shot up at once. The entire class was 100% Etude subscribers. "But," he remarked, "it is just as necessary for the success of the teacher as well as the pupil that every individual teacher's entire class of pupils should be 100% Etude."

## HAVE SUFFICIENT MUSIC ALWAYS AT HAND WITHOUT MAKING A CASH OUTLAY

WE wish it were possible to present to our readers even a condensed reproduction of the thousands of letters received from teachers telling us how much they have been assisted in their work through our On Sale plan. As most teachers are aware, this plan makes it possible to obtain any quantity up to a year's supply of music covering everything likely to be needed in a season's work without immediate cash outlay. It eliminates the need of frequent ordering by mail or of making frequent visits to music stores. In fact, the teacher has a small music store of her own when a good supply of our On Sale music is at hand. It is impossible to exaggerate the importance of being able to provide the pupil instantly with just the right piece or study needed.

Schools open early in September this year and music teaching is universally resumed at about the same time. Very often many busy teachers will delay ordering their music supplies until it is quite time to have the music in the studio. Ever so many send in such orders at the same moment. With our desire to give every order the intimate attention it deserves, and with orders coming in so rapidly, it is a physical impossibility to fill all selection orders at once and even though we work over-time, there are a few weeks when it is quite a task to avoid falling behind with the work. We are always conscious of the fact that delays cause great annoyance and disappointment. We therefore urge all teachers to get their fall supply orders in at the earliest possible moment and when doing so, it would be well to outline particular needs in such a manner as to leave no doubt in the minds of our people as to what is to be sent. It is not necessary to write long lists of individual pieces or studies, although these are always helpful and we are glad to fill such orders. Much of the detail work may be left to the good judgment of our selection clerks who are instructed to fill orders of this kind with the utmost liberality. Our aim is to put in sufficient quantity and sufficient variety, thus covering as completely as possible all ordinary needs.

Teachers who have not as yet taken advantage of this plan will be surprised to learn how extremely helpful it is. There is no obligation to buy anything not actually used.

## AN ALL-EMBRACING SERVICE TO ALL INTERESTED IN ANY WAY IN MUSIC

TEACHERS are interested in securing the best and most helpful study and recreation material for their pupils.

School Supervisors want to keep using the most desirable choruses, orchestra music, cantatas, operettas, etc.

Choral Directors, whether they have a mixed, men's or women's chorus, must have pleasing program material.

Choir Directors, Church Singers and Organists need considerable assistance in securing the music for their parts in the Sacred Service.

Professional and Amateur Pianists, Singers, Violinists, Organists and other performers have their needs which must be supplied expertly.

Active music workers and music lovers have needs ranging all the way from one piece to literature volumes, musical plays, etc.

All of the above needs and many more are met daily by the Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa., because a large unequalled stock of all types of music publications and a large corps of experienced clerks are maintained to make possible the rendering of unsurpassed service to music buyers everywhere. Suggestions of material in any classification cheerfully made. Catalogs and lists sent free. Liberal examination privileges gladly granted responsible individuals.

## YOU CAN SECURE BEAUTIFUL IRIS AND PEONIES WITHOUT EXPENSE

NOW is the time to plant Iris and Peonies which will bloom next spring.

Six beautiful Iris, one blue, purple, white, yellow, lavender and pink. Two Iris for one subscription or all six for three new subscriptions.

Three strong healthy peonies to beautify your garden, red, pink and white. One root for one subscription or all three for two new subscriptions.

## CHANGE OF ADDRESS

WHEN returning to the city from your summer home, be careful to notify us immediately of the change, giving both the old and new addresses. The postmaster will not forward second-class mail even though you give him change of address.

## YOU CAN SAVE MONEY BY ORDERING MAGAZINES NOW

THE inside back cover of this issue of THE ETUDE offers the biggest money saving combinations presented to our readers in the past two years. Note the prices. They are good from September 1st to November 10th. After that date prices will advance. The wise magazine lover orders early.

## SWINDLERS

BEWARE of the fake magazine subscription agent. Fall is here and it will bring the annual crop of complaints where money has been paid to strangers who have not turned it in. Look out for so-called college men working for points to secure subscriptions, "ex-service men" who were never in the army, etc. Pay no money to strangers. THE ETUDE employs no travelling agents. Unless you are convinced of the responsibility of the magazine solicitor and are willing to assume full responsibility, send your orders direct to us. We cannot be responsible for the work of swindlers.

## THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced members of our staff who serve them daily.



Miss Katherine L. Gordon has been identified with the Bookkeeping Department of the Theodore Presser Co. since December, 1902, and this means that in December of this year she will be eligible to the "XXV Club" of the Theodore Presser Co. Many of our readers will recall that on Page 30 of the January, 1926, issue of THE ETUDE there were portraits of all the members of this club, to which only those having served 25 years with the Company are eligible. The only representative of the Bookkeeping Department in the "XXV Club" at present is Miss Emma N. White.

Miss Gordon rendered efficient service for many years to our professional patrons, but for the last five or six years has been identified with the important division of the Bookkeeping Department, handling the accounts of Music Dealers. Miss Gordon is the Chief Bookkeeper on the "Trade" accounts and supervises several who assist in keeping accurate records of the vast amount of material purchased and the payments made on the same by dealers throughout the country. Naturally, considerable business is done with the dealers, due to the great number of leading educational works published by the Theodore Presser Co.

*He is the Greatest Artist Who has Embodied in the Sum  
of His Works the Greatest Number of the Greatest Ideas.*

RUSKIN.



**Piano Study Material****FIVE LITTLE TUNES FOR FIVE LITTLE FINGERS FOR LEFT HAND ALONE**

By Mildred Adair Price, 60 cents

Offer No. 1—Introductory Cash Price, 35 cents

TEACHERS will find their young pupils to be delighted with these little numbers, as well as helped in playing ability by them. Miss Adair well knew the juvenile mind in writing these numbers that give the little pianist the opportunity to play real pieces effectively with one hand only. The numbers are characteristic and descriptive and at the same time melodious and are sufficiently easy to give young pianists just entering the second grade the opportunity to study and play them.

**BEGINNING WITH THE PEDALS OF THE PIANO**

By Helen L. Cramm Price, 75 cents

Offer No. 2—Introductory Cash Price, 40 cents

MISS GRAMM has had a wealth of experience in analyzing just the things most desirable to use in instructing young piano beginners. She has found the most beneficial way of presenting them. Fortunately, Miss Cramm has unusual writing ability and, therefore, is able to give the teacher suggestive teachers worth while elementary material. This book is studies and study pieces makes it possible to start pupils in the first part of grade one or the beginning of grade two toward some appreciation of the beauties in piano playing through the proper use of the pedals. It is very wise to lead the pupil at an early stage to using the pedals.

**THE VERY FIRST PIECES PLAYED ON THE KEYBOARD**

By N. Louise Wright Price, 50 cents

Offer No. 3—Introductory Cash Price, 30 cents

THIS attractive little book of eleven short, delightful, easy pieces is a fine adjunct to any first instructor or kindergarten course. Here the teacher has material to satisfy the desire of young beginners to "play something" almost immediately after their hands have been placed upon the keys of the piano. The pleasing little verses following the melodies and rhythms of the pieces enhance their value with young players.

**TWELVE PIANO ETUDES FOR YOUNG STUDENTS**

By Mathilde Bilbro Price, 60 cents

Offer No. 4—Introductory Cash Price, 30 cents

VERY few writers have equalled the success of Miss Bilbro in producing attractive and helpful study material for young students. These fine study pieces help the pupil just at that stage between grades 1½ and 2½. In practically all of these numbers the left hand gets just as much attention as the right hand and each piece has some little technical point of its own, some being, for instance, turning the second finger over the thumb, legato and staccato, etc. Signatures never go beyond one sharp and one flat, although easily handled accidentals occur.

**A CHILD'S DAY Suite for Pianoforte**

By Paul Zilcher Price, 60 cents

Offer No. 5—Introductory Cash Price, 35 cents

THIS little volume is by a composer who has had great success in writing for young students. The six pieces comprising this volume are very melodious throughout and are exceedingly well constructed. They are particularly well contrasted in rhythm and they require some little independence of the hands. In point of difficulty they will be classed in Grade Two.

**BREHM'S FIRST STEPS FOR YOUNG PIANO BEGINNERS**

Price, \$1.00

Offer No. 6—Introductory Cash Price, 40 cents

THIS work attained wide use as the product of another publishing house. We are carefully revising the book, which in its new edition will be somewhat enlarged. As we have already issued several extremely successful beginners' books, the fact that we are preparing to release another of that kind is proof of our confidence in its unusual merit. The bass clef is not introduced in it until after the first few lessons.

**TWELVE MELODIOUS STUDIES Featuring Scale and Chord Formations**

By Carl Wilhelm Kern Price, 90 cents

Offer No. 7—Introductory Cash Price, 40 cents

THE works of Carl Wilhelm Kern are held in high esteem, not only in this country but also both in England and on the Continent. These twelve studies are among the best of all of this composer's educational writings and they are superb for use about the beginning of the third grade. The little lines of instructions and notes as to the points to be watched in each number will be appreciated by both teachers and pupils.

**ALBUM OF THIRDS AND SIXTHS**

Study Pieces for Special Purposes Price, 75 cents

Offer No. 8—Introductory Cash Price, 40 cents

OUR series of albums of Study Pieces for Special Purposes has been tremendously successful. This Album of Thirds and Sixths is the fifth and most recent addition to the series, which also includes albums covering thirds, scales, arpeggios and octaves. The purpose of this series throughout is to develop technical ability through the study and playing of pieces rather than through dry study drills. The ability to play double notes is an important requisite in modern piano playing and with the twenty-five intermediate grade pieces in this collection excellent development can be made along these lines because of the predominance of thirds and sixths in these attractive piano pieces.

PAGE ONE

**THE NOTABLE ANNUAL FALL BARGAIN OFFERS**

of the

**THEODORE PRESSER CO.**

1712-1714 Chestnut St., Philadelphia, Pa.

Price reductions on a variety of recent music publications to gain a wide introduction for them.

No returns or exchanges allowed; single copies only may be ordered at these prices.

Prices for Cash with Order  
Delivered Free of Transportation Charges

Prices Void October 1st

**FIFTY EASY MELODIOUS STUDIES**

By E. Biehl, Op. 7 Price, 75 cents

Offer No. 9—Introductory Cash Price, 35 cents

THIS is one of these standard works that we felt was deserving of a fine new edition in the Presser Collection. They are elementary studies in mechanism suitable for the beginning of the second grade work and in them almost every variety of conventional passage work is presented. This is an opportunity to become acquainted with this new and best edition at a low price.

**TWENTY-FOUR MELODIOUS AND PROGRESSIVE STUDIES**

By C. Gurliitt, Op. 131 Price, \$1.00

Offer No. 10—Introductory Cash Price, 45 cents

MOST every piano teacher has either used or knows these studies very well; so little need be said to describe them. These interesting and tuneful little study pieces that make such excellent supplementary material in third grade work are offered here at a low price, because it is the introduction of a remarkable new edition in the Presser Collection. Teachers, after seeing this edition, are bound to prefer it over any other they have ever used.

**SEVEN OCTAVE STUDIES**

By Th. Kullak, Op. 48, Book Two Price, \$1.00

Offer No. 11—Introductory Cash Price, 45 cents

THESE Seven Octave Studies were written by Kullak as a second book of his School of Octave Playing. They are so meritorious that they have made a place for themselves, independent of any other material. The student who is well on the road to being a really proficient pianist will benefit considerably by the drill work furnished in these seven studies. This, like other standard works found in these introductory offers on new publications, represents a brand new edition put out in the excellent new Presser Collection form.

**THE PIANIST'S DAILY DOZEN**

By Charles B. Macklin Price, 50 cents

Offer No. 12—Introductory Cash Price, 35 cents

IN this day and age everybody seems to be looking for short cuts to achievements and while there are no real short cuts for those who want to become truly accomplished pianists, teachers will find that they can save pupils considerable effort in the development of a superb technical equipment through recommending the daily use of these finger gymnastics to be done away from the piano. They will render much more profitable the time spent in actual keyboard practice. By these practical exercises, the fingers will not only be strengthened, but there also will be the development of independence as well as control.

**Piano Collections****FRENCH ALBUM**

Selected Compositions for the Pianoforte Price, \$1.00

Offer No. 13—Introductory Cash Price, 45 cents

FRENCH composers have contributed to the literature of piano compositions some of the world's most beautiful and most graceful piano compositions. Knowing that every good pianist would enjoy possessing a carefully selected representative group of compositions by French composers, we were inspired to produce this album, which also is bound to earn a place for itself in the course of study given students in the fourth, fifth and sixth grades. There are seventeen numbers in this album.

**Piano Collections—Cont'd****HIMALAYAN SKETCHES**

Suite for Piano

By Lily Strickland Price,

Offer No. 14—Introductory Cash Price, 80 c

IN this new volume of five characteristic pieces the composer endeavored to put into Western notation the East Indian H in its varied moods. Alternately bold and animated, with illusive, the unusual scale modes, the eternal minor effect and the hypnotic monotony of the themes, make up the very essence of Orientalism. In all of these numbers the composer has an authentic East Indian themes. A valuable program novelty.

**A RAGBAG**

Six American Pieces

By Henry F. Gilbert Price,

Offer No. 15—Introductory Cash Price, 50 c

THIS is a suite that should be very acceptable to pianists looking for program novelties. They are numbers written in the modern can manner, there being found in them somewhat of a touch idealization of the original and unusual effects found in the "ragtime" and "jazz" popular numbers. They do not, descend to the commonplace and, in addition to being of use to the concert pianist, they will prove of worth to teachers looking for material for pupils in about the fifth grade.

**PLAYING TOGETHER**

First and Second Grade Four Hand Pieces Price, 75 c

Offer No. 16—Introductory Cash Price, 45 c

THIS is a fine four-hand collection for the encouragement of light of young piano students. Of course, an older person in these duets with a young student, but as both the primo and parts are within the reach of second-grade students, both play be young pupils. The twenty first and second grade piano of this volume are just as attractive as can be and they not only interest of students in the early stages, but they also develop ability, proper rhythm, accuracy and sight reading. This is a volume at the low introductory price.

**THREE DANCES FOR THE PIANOFORTE FOUR HANDS**

By Cyril Scott Price,

Offer No. 17—Introductory Cash Price, 60 c

THIS is an extremely interesting set of three piano duet compositions by one of the most outstanding composers of the day. Nothing ponderous about these duets, but true musicians will find pleasure in giving them the artistic interpretations and finishings that they deserve. Like every other good thing used by artists, these dances also will interest proficient amateurs and teachers of ambitious students.

**A Teacher's Aid****TEACHING MUSIC AND MAKING IT**

By Doron K. Antrim Price,

Offer No. 18—Introductory Cash Price, \$1.00

CERTAINLY every music teacher will get many times the use out of this book, if he reads it, studies and utilizes even one of the paragraphs in the book, suggesting business and advertising for the music teacher. Some of the chapter headings are: "Locate," "Getting Started," "Prices for Lessons," "How Pupils," "Some Fundamentals of Advertising," "How to Pupils," etc., etc. This work is cloth bound and is a well prepared volume that will stand the wearing use of constant to it.

**Vocal Study Works****MASTER VOCAL EXERCISES**

Compiled by Horatio Connell Price,

Offer No. 19—Introductory Cash Price, 60 c

THIS is the type of work for which progressive voice teachers have felt a real need. It is a sensible, practical compilation of study material, selected from the exercises created by the greatest of singing in history, from the old Italian school to the present. The manner in which all the vocal study material in this volume is presented is such as to make it most acceptable along with the methods of skilled voice teachers. Throughout the volume of virtually two sets of exercises, one group for students with low voices and the other for pupils with high voices. Even singers who find through their course of study will find it well worth while to review work and polishing up with the aid of these Master Exercises.

**THE BEGINNER'S VOICE BOOK**

By Frantz Proschowski Price,

Offer No. 20—Introductory Cash Price, \$2.00

IT is almost an injustice to the remarkable character of this book to endeavor to convey some idea of it in the short paragraph space here permits. It is not an exaggeration to say that it is material worth hundreds of dollars to voice teachers and student singing art. Unfortunately, many works and teachers' assistance in singing have neglected developing a musical knowledge of this student. This book presupposes no knowledge of music and sets off by giving the elements of musical notation and other elementary musical knowledge that a singer should possess. The teacher, Frantz Proschowski, in this volume not only sets in hand in hand with the vocal progress of the student there is a ment of his musical knowledge, but also fully enlightens the upon the physical equipment called into play by singers. All planations given in this connection are clear and concise and drawings make them fully understandable. Every student of singing be benefited in studying along the lines set forth by this book. The exercises presented are contributive to obtaining the best results. This volume of over 200 pages is cloth bound and is 9" x 12" in size.

(Continued on Following Page)

Order by Offer Number. Let Us Have Your Order at One Time and Gain a Bonus.

See Third Page of These Offers.



**Vocal Collection**

**FORTY NEGRO SPIRITUALS**  
 by Cameron White Price, \$2.00  
 Offer No. 21—*Introductory Cash Price, \$1.25*  
 CAMERON WHITE, the distinguished violinist, composer and teacher, has made of this work a veritable labor of love. The forty numbers comprising this work, all the available have been sifted and the most appealing numbers have been selected. Mr. White, who is a skilled harmonist, has made his own arrangements in all cases. The work is written for solo voice with piano accompaniment. It is a handsome, well printed and substantially durable.

**Organ Collection**

**ORGAN MISCELLANY**  
 Selected Compositions Price, 75 cents  
 Offer No. 22—*Introductory Cash Price, 40 cents*  
 In convenient form, the organist may obtain fifty compositions for the pipe organ, giving a wide variety of material for use in church and theatre playing. Many of the foremost composers of the organ are represented in this very reasonably priced collection at its regular price, it would be impossible for an organist to many times its cost out of the use of this album. Because organists want to give organ teachers an opportunity to become acquainted with this album, so they may recommend it to their pupils, we have placed an exceptionally low introductory price on it and it should be taken at once.

**Violin Works and Albums**

**VIOLIN METHOD FOR BEGINNERS**  
 by Hathaway Price, \$1.25  
 Offer No. 23—*Introductory Cash Price, 75 cents*  
 One of the best books of its kind ever published. The work is the first position and its sole aim is to lay a thorough foundation in violin playing, developing technique and musicianship hand and eye. The author is a very well known teacher and player with a wide experience. No teacher should pass by this opportunity to secure a book at a low price.

**COLLECTION OF FIRST AND THIRD POSITION PIECES FOR THE VIOLIN**  
 with Piano Accompaniment Price, \$1.00  
 Offer No. 24—*Introductory Cash Price, 60 cents*  
 First and violin students who enthused over the remarkably full Album of First Position Pieces which we publish, will find this collection giving pieces for students advanced a little beyond the first position. The numbers in this collection have all the qualities necessary to making them attractive for use in recital or private entertainment, yet at the same time they have that element that makes material worth while for study purposes. Eighteen numbers in this collection of first and third positions.

**FIRST GARLAND OF FLOWERS**  
 for Violin with Piano Accompaniment  
 by Weiss, Op. 38 Price, \$1.25  
 Offer No. 25—*Introductory Cash Price, 60 cents*  
 Every violinist does not wait very long after getting some idea of how to hold the violin and the bow before being anxious to play. Teachers have found the First Garland of Flowers very useful in satisfying the ambitions of little students. This is a collection of easy violin arrangements of old folk songs of all operatic and popular air and favorite melodies. We are proud of the edition of the First Garland of Flowers that we have now published in the Presser Collection. It is edited by Otto Meyer.

**FIRST GARLAND OF FLOWERS**  
 For Violin  
 by Weiss, Op. 38 Price, 75 cents  
 Offer No. 26—*Introductory Cash Price, 35 cents*  
 An introductory offer on the violin solo part only of this work that teachers have used for years in giving young students the first steps in playing in the very early stages of study.

**TWENTY-FOUR CAPRICES**  
 For Violin  
 by Paganini Price, \$1.00  
 Offer No. 27—*Introductory Cash Price, 45 cents*  
 Caprices, considered by many violin teachers as an indispensable part of the course of study in advanced violin technique, are the special well produced edition in the Presser Collection. This is the first introductory offer. This new edition has been revised and revised by Otto Meyer and we would be most anxious for every violin teacher to take advantage of this offer, thus at a price becoming acquainted with the best edition now obtainable.

**ORDER BY OFFER NUMBER**

Every work offered is one of merit. These low prices are good only until October 1st, 1927. Order now and save considerable.

PAGE TWO

## THE NOTABLE ANNUAL FALL BARGAIN OFFERS

**THEODORE PRESSER CO.**

1712-1714 Chestnut St.; Philadelphia, Pa.

*Price Reductions on a Variety of Recent  
Music Publications to Gain a Wide  
Introduction for Them*

*No Returns or Exchanges Allowed, Single  
Copies May be Ordered at These Prices  
Prices for Cash with Order  
Delivered Free of Transportation Charges*

Prices void October 1st

**Violoncello Studies****FUNDAMENTAL STUDIES IN  
VIOLONCELLO TECHNIC**

By George F. Schwartz Price, \$1.00  
 Offer No. 28—*Introductory Cash Price, 60 cents*

MANY who take up the study of the cello are more mature than the average beginner on other instruments and not infrequently there are many accomplished musicians who admit self study upon this interesting and beautiful instrument. Because of this, these fundamental studies do not approach the subject with all the elementary material frequently found in instructors, but after careful explanations of the positions of the hands and fingers, the thumb position, shifting, holding the bow and various other matters of vital interest to the cello student, the volume enters right into studies for daily intensive technical drill. We cannot recommend this work too highly to those interested in the cello.

**A Saxophone Collection****DOZEN SONGS FOR SAXOPHONES**

By Clay Smith  
 C Melody Saxophone Price, 50 cents  
 Offer No. 29—*Introductory Cash Price, 35 cents*  
 E Flat Saxophone Price, 50 cents  
 Offer No. 30—*Introductory Cash Price, 35 cents*  
 B Flat Saxophone Price, 50 cents  
 Offer No. 31—*Introductory Cash Price, 35 cents*  
 Piano Accompaniment Price, 75 cents  
 Offer No. 32—*Introductory Cash Price, 50 cents*

CLAY SMITH generously has given of his wealth of experience as a professional saxophone soloist and of his beautiful and melodious songs and ballads in order to present to all saxophone players this worthwhile collection of a somewhat standard type. By this we mean, that this is not a collection of popular melodies of the day that will pass quickly out of favor, but its 12 numbers will be just as satisfying in study, entertainment and concert use ten years hence as now. Those desiring saxophone solos need only buy the saxophone volume interesting them. Those desiring to play solos to piano accompaniment must buy also the piano accompaniment volume. Those wishing to play duets with another saxophonist playing an instrument of the same family need but the one saxophone volume, since there is a second saxophone part in each volume. However, if there is a mixture of the families in duet playing, then a second saxophone book will have to be purchased, as, for instance, for a duet between the C Melody saxophone and the E Flat saxophone both the C Melody and the E Flat saxophone books must be purchased. Either instrument may take the solo part, leaving the second part for the other, since there is a first and second part in each volume. In the short time this compilation has been on the market, it has received a most enthusiastic reception with those interested in some variety of programs for amateur orchestras, including capable saxophone soloists. School supervisors and saxophone teachers have been among the first to realize the excellence of this compilation.

**MUSIC AS AN EDUCATIONAL AND  
SOCIAL ASSET**

By Edwin N. C. Barnes Price, \$1.50  
 Offer No. 33—*Introductory Cash Price, \$1.00*

MANY well equipped music educators have been giving of their energies for years in obtaining recognition of the value of a musical education bringing the joy of self-expression to children given study opportunities. These leaders have had at their hand considerable information and knowledge standing them in good stead in their convincing discussions with general education leaders, and political and social leaders. This book gives those working in a smaller way in smaller fields suggestions and more or less authoritative opinions and sources of information worth considerable.

**Musical Plays****PENITENT PIRATES**

An Operetta in 2 Acts

Lyrics and Music by Paul Bliss  
 Book by Alice Monroe Foster Price, \$1.00  
 Offer No. 34—*Introductory Cash Price, 60 cents*

THIS operetta is full of merit, humorous situations and an ever-present spirit of action in the dialog and music. It all centers around a number of girls of the ultra-modern type who want more freedom of action than their parents allow and before they get through they have had enough freedom to feel most grateful for the comforts and protection their homes afford. The number of participants may depend upon the available talent, although at least six girls and six men are needed for the leading parts and a number of other couples for "Pirate" groups. The staging and costuming is easily arranged, but there is opportunity to make it very elaborate and picturesque if desired. While only a recent offering, this operetta has a number of immensely successful performances already on record.

**FOLDEROL**

A Musical Farce Comedy

By R. M. Stults Price, \$1.00  
 Offer No. 35—*Introductory Cash Price, 60 cents*

R. M. STULTS, who has scored many musical successes in almost every field of composition, has an outstanding "hit" in this musical farce comedy. It is not at all difficult to produce, yet the musical numbers are very effective, melodious and lively. The action throughout is such that the performers can keep "pepped up" and command the complete interest of the audience. Ample opportunity presents itself throughout this musical comedy to introduce solo or chorus dances, if such talent is available. The marvelous sales record of this vehicle for the talents of amateurs, already piled up, we believe, is but a promise of long and continued success.

**H. M. S. PINAFORE**

By Gilbert and Sullivan Price, \$1.25  
 Offer No. 36—*Introductory Cash Price, 80 cents*

UNDOUBTEDLY, this rollicking light opera has provided more entertainment for nearly two generations than anything of its kind hitherto published. It will go on amusing people with its sparkling dialogue and catchy tunes just as long as people enjoy clean fun. This new edition of it that will include all the dialogue and music will be ready for delivery before October 1st.

**ROMEO AND JULIET**

A Musical Burlesque in Two Acts for Men

By John W. Brigham Price, 75 cents  
 Offer No. 37—*Introductory Cash Price, 50 cents*

WE shall be satisfied that we have done our duty when we feel sure that every school and college, as well as all men's singing organizations know about this mirth-provoking musical burlesque. Whether the participants be youths that are almost boys or men having years of experience in dignified concert singing, there is a relaxation and a good time sure to be enjoyed by performers and audiences in the presentation of this burlesque on Shakespeare's masterpiece, which is done without any violence to lovers of this great play. As this burlesque is short, it lends itself very well as part of a program and may be used to give a lighter half hour or so after the presentation of a straight concert program by a men's concert chorus or any other entertainment material.

**A Fine Choral Work****SLUMBER SONGS OF THE MADONNA**

For Women's Voices With Piano,  
Violin and Cello

By May A. Strong Price, \$1.00  
 Offer No. 38—*Introductory Cash Price, 60 cents*

THE text of this excellent choral work is one of the most beautiful texts we know and is used by permission of Frederick A. Stokes Co. The superb musical setting given it won the \$500.00 prize offered by the Theodore Presser Co. to the winner of the Choral Composition Contest, conducted by the Federation of Women's Music Clubs. Although it appeared too late for any attention in choral concerts last season, numerous conductors all over the country have written to us on their own initiative, stating that they are planning to make this a feature of their Fall concerts. It is designed to be used with piano, violin and cello accompaniment, although a very effective rendition may be given with piano alone. The time of rendition is about twenty to twenty-five minutes.

**A Lenten Cantata****THE SEVEN LAST WORDS OF CHRIST**

A Sacred Cantata for Soli, Chorus and Orchestra  
 By Th. Dubois Price, \$1.00

Offer No. 39—*Introductory Cash Price, 60 cents*

PERHAPS no other sacred musical work enjoys such great favor as this during the Lenten Season and rather than ask our patrons to be satisfied with available editions, we have produced a new edition of great merit from every standpoint. It is well printed, well bound, clearly engraved and the paper is substantial. Above everything else, the musical editing and the English adaptation of the original text surpasses all others. Nicholas Douthy made the English adaptation, which is as near singable perfection as possible and also did the editorial work.

Continued on Following Page

See Bonus Offer on Next Page



A Recently Published Mass

MASS IN C, In Honor of St. Joseph No. 14

For Two Equal Voices With Latin Text

By Eduardo Marzo

Price, 80 cents

Offer No. 40—Introductory Cash Price, 50 cents

CHEVALIER MARZO has made many fine contributions to the music for use in the Catholic Church and this Mass answers a need that is felt by many. It is a Mass that can be sung after a few rehearsals and is primarily for Convent and school use or in choirs where the voices are somewhat lacking. It is written for two equal voices, the men singing alto and the boys the tenor. The time in each is so limited that it may be sung in a few minutes. The men singing alto and the boys the tenor. The time in each is so limited that it may be sung in a few minutes. The men singing alto and the boys the tenor. The time in each is so limited that it may be sung in a few minutes.

For the Sunday School

THE STAR OF PROMISE

A Christmas Service for Sunday Schools

By F. A. Clark

Price, 7 cents

Offer No. 41—Introductory Cash Price, 5 cents

IT is not too early to begin thinking about the special Sunday School Service for Christmas and Sunday School choristers or others interested. The Sunday School program will do well to send five cents for a specimen copy of this complete service, the musical numbers of which are most attractive and singable and the recitations and exercises are of the highest.

A Song Book for All

FAVORITE SONGS OF THE PEOPLE

For All Occasions

Price, 20 cents

Offer No. 42—Introductory Cash Price, 15 cents

FOR so compact a book, it is one of the most comprehensive ever compiled. It includes all the favorites, old and new, sacred and secular, grave and gay, such as will appeal to all, and also some numbers not found in other collections. While the entire book is adapted for singing, many of the numbers are so arranged that they may be sung in four-part harmony, or in some cases in two-part harmony. This book is regularly engraved in small octavo size, not set in type. This is a great gain in clarity and in the general appearance of the printed page.

SEE PRECEDING PAGES FOR OTHER OFFERS

**NOS. 43  
TO 53  
ARE  
SPECIAL  
OFFERS  
ON  
SHEET  
MUSIC  
PUBLICA-  
TIONS**

*These are  
Unusual Bargains*  
One of Each Set  
May be Purchased  
But Absolutely  
No Quantities of  
Any Set Sold to  
One Individual

No Examination  
Privileges, Returns or  
Exchanges at These Low  
Cash Postpaid Prices

PAGE THREE

## THE NOTABLE ANNUAL FALL BARGAIN OFFERS

of the

THEODORE PRESSER CO.

1712-1714 Chestnut St., Philadelphia, Pa.

Price Reductions on a Variety of Recent  
Music Publications to Gain a Wide  
Introduction for Them

No Returns or Exchanges Allowed, Single  
Copies May be Ordered at These Prices

Prices for Cash with Order  
Delivered Free of Transportation Charges

Prices void October 1st

## THREE FAMOUS FAVORITES

Some time or other nearly every piano player has played or wanted to play these compositions, and nearly everybody likes to hear them. Their recent addition to the Presser Catalog makes it possible for us to sell this extraordinary group of these universal successes for less than was formerly asked for the lowest price of the three. The original publishers' prices totalled \$2.35. Our regular price for the three is \$1.74.

Offer No. 43—Only 1 Set to a Customer

September Bargain Cash Price, 45c

THE ROBIN'S RETURN.....By LEANDER FISHER  
GRANDE POLKA DE CONCERT.....By H. N. BARTLETT  
SONG OF THE ALPS.....By T. P. RYDER

## FIVE FIRST-GRADE PIANO PIECES

Total Retail Price, \$1.25

Offer No. 44—Introductory Cash Price, 40c

PLAY-TIME.....By PAULINE B. STORY  
LITTLE HANDS.....By ORA HART WEDDLE  
LITTLE SOLDIER MARCH.....By WALTER ROLFE  
A DAINTY GAVOTTE.....By N. LOUISE WRIGHT  
DOLLY DIMPLE.....By WALLACE A. JOHNSON

## FIVE SECOND-GRADE PIANO PIECES

Total Retail Price, \$1.30

Offer No. 45—Introductory Cash Price, 40c

A SLEIGHRIDE PARTY.....By THEODORA DUTTON  
PUSS IN THE CORNER.....By WALLACE A. JOHNSON  
ON HORSEBACK.....By L. RENK  
CARL FRIEDRICH.....By PAUL LAWSON  
FAIRIES' MARCH.....By PAUL DU VAL

## FOUR MEDIUM-GRADE PIANO PIECES

Total Retail Price, \$1.60

Offer No. 46—Introductory Cash Price, 50c

IN THE BOAT.....By FREDERICK A. WILLIAMS  
ALPINE ROSES.....By JULIUS HOLZER  
SWEET FERN.....By MONTAGUE EWING  
GAVOTTE RUSTIQUE.....By N. LOUISE WRIGHT

## THREE DIFFICULT PIANO PIECES

Total Retail Price, \$1.50

Offer No. 47—Introductory Cash Price, 50c

VALE PHANTASTIQUE.....By EDNA BENTZ WOODS  
ETUDE DE CONCERT.....By FAY FOSTER  
POLONAISE IN F.....By REINHARD W. GEBHARDT

## THREE SONGS FOR HIGH VOICE

Total Retail Price, \$1.40

Offer No. 48—Introductory Cash Price, 50c

AT TWILIGHT.....By CHARLES HUERTER  
LOVE'S PERFECT SONG.....By BERNARD HAMLEN  
ROSE OF SHIRAZ.....By LILY STRICKLAND

## THREE SONGS FOR LOW VOICE

Total Retail Price, \$1.20

Offer No. 49—Introductory Cash Price, 40c

PICKANINNY SANDMAN.....By SARAH TALBERT  
THE ROSES IN THE GARDEN.....By FRANK H. GREY  
THE NOMAD.....By CECIL ELLIS

## THREE SACRED SONGS FOR HIGH VOICE

Total Retail Price, \$1.25

Offer No. 50—Introductory Cash Price, 40c

GOD'S WILL.....By R. M. STULTS  
SAVIOUR, BREATHE AN EVENING BLESSING.  
By NATHANIEL IRVING HYATT  
ACQUAINT NOW THYSELF WITH GOD.  
By FRANKLIN RIKER

## THREE SACRED SONGS FOR LOW VOICE

Total Retail Price, \$1.20

Offer No. 51—Introductory Cash Price, 40c

SOME MORNING, OH, SOME MORNING!  
By MRS. R. R. FORMAN  
BE THOU MY GUIDE.....By RUTH C. DOVENSPIKE  
AND GERALL G. DOVENSPIKE  
MORE LOVE TO THEE.....By ELLA E. DAY

## THREE VIOLIN AND PIANO PIECES

Total Retail Price, \$1.20

Offer No. 52—Introductory Cash Price, 40c

CRADLE SONG.....By BURLY RETTING  
JUST A LITTLE WALTZ.  
By CHARLES WAKEFIELD CADMAN  
DREAMLAND.....By HENRY TOLHURST

## THREE PIPE ORGAN NUMBERS

Total Retail Price, \$1.05

Offer No. 53—Introductory Cash Price, 35c

A SONG IN THE NIGHT.....By ERNEST H. SHEPPARD  
MARCH OF THE NOBLE.....By FREDERICK KEATS  
A LULLABY.....By W. D. ARMSTRONG

### Bonuses for Orders of Offers Nos. to 72 Totalling \$2.50 and Over

Be sure to Name Your Choice and State That it  
Bonus You are Selecting. You Will Receive the  
to Which You are Entitled Without Any Additional

Any One of These With a \$2.50 Order

Clarke's Pocket Dictionary of Musical Terms.  
Basic Principles in Pianoforte Playing, by Lhevinne.  
On the Street, by Mary Gail Clark (6 piano pieces for beginner  
Spelling Lessons in Time and Notation.

Your Choice of These Free With a \$3.00 Order

Program Pieces (33 solos for good pianists).  
Standard Second Grade Recreations (83 piano pieces).  
Popular Salon Album (35 piano pieces for average players).  
The Standard Vocalist (50 songs, medium range).

A \$5.00 Order Entitles You to One of 3 Volumes

Reverie Album (excellent Sunday music).  
Church and Home Collection of Sacred Songs (specify if high  
is wanted).  
Studio Song Album.  
Operatic Selections—Violin and Piano.  
Souvenirs of the Masters, by Spaulding (27 famous melodies in  
pieces).

If Your Order Totals \$7.50, Ask for Any One of These

Celebrated Light Overtures—Piano Solo.  
Celebrated Compositions by Famous Composers.  
Celebrated Pieces in Easier Arrangements (Grades 3-4).  
Album of Song Transcriptions for Piano.  
Young Folks' Picture History of Music (Cooke).

A \$10.00 Purchase Gives You One of 3 Volumes

Organ Transcriptions, by O. A. Mansfield (24 numbers).  
Celebrated Light Overtures for Four Hands.  
Music Masters Old and New, by J. F. Cooke (a wealth of bio-  
data).  
Clarke's Complete Pronouncing Dictionary of Musical Terms.

**NOS. 54  
TO 72  
THE NEW  
PAGE ANNUAL  
ADVANCEMENT  
OF PUBLICATION  
OFFERS**

(Offers Nos. 1  
Inclusive are for  
for Immediate  
Delivery)

Those Order  
Any of Nos.  
to 72 Now  
Have the W  
Ordered Deliv  
to Them as  
as They a  
Published

The Advance  
Prices are Far  
what the Reg  
Prices will be  
Works are Pub

Orders for T  
Works Count  
Bonuses Offered  
for Orders of \$



## Piano Study Material

### KEYBOARD ADVENTURES FOR THE PIANOFORTE

By A. Louis Scarmolin

Offer No. 54—Advance Offer Price, 30 cents

THIS is an entertaining little book which at the same time is very instructive, suitable for students who are just proceeding from the first to the Second Grade. The title of the book is by no means fanciful. These are real "Adventures": On the White Keys, the Black Keys, in Chromatics, Over Many Keys, The Left Hand, High and Low, Cross Hands.

### ALBUM OF CROSS-HAND PIECES FOR THE PIANOFORTE

Offer No. 55—Advance Offer Price, 30 cents

NO students like to play pieces in which cross-hand playing is required. This technical device is "showy" and often makes the student much more difficult than it really is. Needless to say, it is valuable adjunct to the player's technical equipment to be able to play a cross-hand figure with smoothness and precision, and this is now in preparation will give attractive material developing the playing these lines at a fairly early period. This new album, known as the Album of Cross-Hand Pieces, will be composed of pieces, some as easy as Grade Two, but mostly in Grade Three, in which this technical device appears. The previously published volume in the series, known as Study Pieces for Special Purposes, have devoted respectively to Trills, Scales, Arpeggios, Chords and Sixths, and are immense successes.

### PIANO DIALOGS

By Helen L. Cramm

Offer No. 56—Advance Offer Price, 30 cents

THIS is a new set of four-hand pieces which are about as easy as it is possible to make them. Miss Helen L. Cramm, who has been very successful in all of her writings for young students, has composed these little duets very cleverly, so that they are actually instrumental dialogues between the players, each player having an independent part, both parts being equally easy. Every teacher of young students should order this work now.

### TWENTY-FIVE PRIMARY PIECES FOR THE PIANOFORTE

By N. Louise Wright

Offer No. 57—Advance Offer Price, 35 cents

EVERY experienced piano teacher knows that most students are benefited by being given interesting supplementary work to the regular text. This new work by Miss Wright is especially valuable for use in connection with First Grade work. The pieces are short, tuneful, and interesting styles, various rhythms being employed. Both clefs are used from the beginning. Many will want to use this book to follow the author's recent success, *The Very First Pieces Played on the Keyboard*.

### ANYTIME BOOK FOR THE PIANOFORTE

By Mildred Adair

Offer No. 58—Advance Offer Price, 30 cents

AN attractive little book that starts the young beginner playing just as soon as Middle C has been located on the piano and on the keyboard. The idea is to build up and down on Middle C, so that the student becomes acquainted with notation almost without knowing it. The book can be used almost in place of an instruction book, or it can be used to supplement any easy instruction book or kindergarten method. Each of the little tunes has an appropriate text and illustration. The book works its way gradually up to the one octave scale.

### LITTLE STUDY PIECES IN THE CLASSIC FORMS

By Fanny Reed Hammond

Offer No. 59—Advance Offer Price, 35 cents

THIS little book is the result of an effort on the part of a busy and successful teacher to arouse interest among students in the Classic forms and methods of treatment. Mrs. Hammond has written her own text, giving a detailed explanation of the form and style, with interesting references to the period from which each is taken. All of the numbers are very easy, about Second Grade. The numbers are as follows: *Melody with Counterpoint*, *Study in Form*, *Theme with Variation*, *Minuet*, *Saraband*, etc.

### MELODIOUS STUDY ALBUM FOR YOUNG PLAYERS

By A. Sartorio

Offer No. 60—Advance Offer Price, 30 cents

THE works of Sartorio have proven very successful. Teachers find in them just the proper educational features and students find them interesting. This new book may be taken up in the second grade and carry the student comfortably into the third grade. The pieces are short and well contrasted and the technical figures employed are necessary at this stage of advancement.

### ECLECTIC PIANO STUDIES

Compiled by Louis G. Heinze

Offer No. 61—Advance Offer Price, 35 cents

THIS is a new volume in a series of selected studies by standard composers. The first volume, entitled *The Piano Beginner*, contains studies in the first volume. The second volume, entitled *The Progressing Player*, follows on with second grade material. The new book in this series, carrying the student on into the early third grade, these compilations have proven very successful and a great help to practical teachers.

PAGE FOUR

## THE NOTABLE ANNUAL FALL BARGAIN OFFERS

of the  
**THEODORE PRESSER CO.**

1712-1714 Chestnut St., Philadelphia, Pa.

Price Reductions on a Variety of Recent Music Publications to Gain a Wide Introduction for Them

No Returns or Exchanges Allowed, Single Copies May be Ordered at These Prices  
Prices for Cash with Order  
Delivered Free of Transportation Charges

Prices void October 1st

ALL OFFERS ON THIS PAGE ARE  
ADVANCE OF PUBLICATION PRICES

### A Piano Solo Collection

BOOK OF INDOOR MARCHES FOR THE PIANOFORTE

Offer No. 62—Advance Offer Price, 30 cents

THERE has been an ever-increasing demand for Indoor Marches such as are used for Lodge work, or where indoor drills are practiced. The compilation of this album is the result. This work has been done very carefully, only those parts of marches that are suitable for indoor marching being included, all others being eliminated. Many will find this a most useful volume.

### A Four-Hand Piano Teaching Aid

SIX RECREATION PIECES FOR FOUR HANDS FOR TEACHER AND PUPIL

By Georges Bernard

Offer No. 63—Advance Offer Price, 35 cents

BEFORE young pupils attempt to play duets with each other they should have a certain amount of drill with the teacher. If in the beginning, the pupil's part is in a compass of five notes, so much the better. This is the case in the excellent *Six Recreation Pieces* by Georges Bernard. But in this work, the teacher's part is more than usually interesting, and the little duets when well played sound like real music.

### A Fine Piano Solo Suite

MOODS FROM NATURE  
Four Sketches for the Piano

By Gordon Balch Nevin

Offer No. 64—Advance Offer Price, 50 cents

THIS new offering by one of America's outstanding composers is an impressionistic music of the better type. This composer, fortunately, is able to write in free modern style without losing his sense of melody. *Moods from Nature* consists of four very attractive piano numbers—"By the Brook," "The Vast Heavens," "Twilight Hour," "The Open Road"—and will be published collectively in handsome style, each one being illustrated with a photograph taken by the composer himself. In point of difficulty, the pieces are in about Grade Five.

### A Violin Work

FIRST FOLK SONGS

For Violin with Piano Accompaniment

By Mabel Madison Watson

Offer No. 65—Advance Offer Price, 60 cents

THIS new work accomplishes a two-fold purpose. It furnishes something to play for the absolute beginner on the violin and through its easy piano accompaniment it affords pleasing and profitable ensemble practice for very young players on both instruments. As implied by the title of the book, the thematic material is taken from Folk Songs and familiar tunes. The piano accompaniment is written in such a manner that occasionally there is opportunity for a second violin to participate. The first number, entitled "Bagpipes," is all in whole notes on the open G string of the violin, and for the first eleven numbers only open strings are used. Miss Watson's *Bel Canto Method* for the Violin has had very great success. This new work is along similar lines.

ORDERS MAY INCLUDE OFFERS ON THIS PAGE TO EARN BONUSES MENTIONED ON THE PRECEDING PAGE

## A Saxophone Method

BEGINNER'S METHOD FOR THE SAXOPHONE

Offer No. 66—Advance Offer Price, 40 cents

THIS fine method, being prepared under the supervision of H. Benne Henton, does not aim to be a short cut self-instructor, although it may be used with real results by those who want to do self-study, but it has been designed as a legitimate instruction book for the saxophone that teachers of this instrument will be able to use to good advantage in private or class instruction. Through the material afforded in this method, real players with good musicianship will be developed.

### School Supervisors—Note!

BOOK OF PART SONGS FOR BOYS WITH CHANGING VOICES

Offer No. 67—Advance Offer Price, 30 cents

MATERIAL for boys with changing voices is rather scarce, but this book is especially planned for the purpose. The numbers are all very tuneful and the text is sensible and appealing. These pieces may be sung either in unison, two, three or four parts.

School Supervisors and others directing youths in singing groups will find this a most useful book. Early delivery may be expected on this advance offer.

### Two Works of Interest to Choir Directors

THE MANGER AND THE STAR

Choral Cantata for Christmas

By R. M. Stults

Offer No. 68—Advance Offer Price, 30 cents

A CHRISTMAS Cantata in particular must tell the Christmas story. This is exceedingly well done in Stults' new cantata, *The Manger and the Star*. This is perhaps one of this composer's finest cantatas. He has made a very judicious selection of text and his music is tuneful and truly illustrative. It will be ready in ample time for selection and rehearsal.

JUNIOR ANTHEM BOOK FOR UNISON VOICES

Selected, Edited and Composed by Edward Shippen Barnes

Offer No. 69—Advance Offer Price, 20 cents

IN organizing Junior Choirs, Auxiliary Chorus and the like, the use of unison material is indispensable. It is far better for a young choir to sing in unison for a considerable period before attempting part singing. Many of the finest anthems are readily adapted for unison singing and choirs are thus made acquainted with works of real musical value. Mr. Barnes has made a splendid book and all of his arrangements are most effective.

### Easy Two-Part Songs

SECULAR TWO-PART SONG COLLECTION

Offer No. 70—Advance Offer Price, 20 cents

THIS is a good all-round collection of secular two-part songs. All of the songs are restricted as to compass, so that the parts are adapted for average voices. Furthermore, the parts are both easy to sing and are without awkward intervals or troublesome modulations. All the numbers are tuneful and attractive; they are well contrasted in character. Many of the best contemporary writers are represented in this book.

### Operettas for Amateurs

O CHO SAN

Japanese Operetta for Young People

Text by Sarah Grames Clark

Music by Mrs. R. R. Forman

Offer No. 71—Advance Offer Price, 35 cents

THIS is a delightful operetta for young performers. The costuming is Japanese throughout for both boys and girls. The text is bright and witty and the music is tuneful and full of color. In this operetta we have the collaboration of two writers who have specialized in their respective departments in producing interesting material for young students. Mrs. Forman's piano pieces, songs, choruses and operettas are all well known. This work is in two acts and very easy of preparation.

MISS POLLY'S PATCHWORK QUILT

Operetta

By R. M. Stults

Offer No. 72—Advance Offer Price, 45 cents

AMATEUR performers of musical comedies are so clever these days that their productions frequently include dances, choruses and other features that almost enter the domain of the professional. This has resulted, however, in a dearth of new things for church societies and groups to utilize for entertainments and "treasure filling" activities. *Polly's Patchwork Quilt* is ideal for such amateur needs and it is full of good humor and attractive and effective, yet not difficult, musical numbers. It will be but a matter of weeks when this work will be on the market, so it may be considered for late fall production.



## World of Music

(Continued from Page 635)

**SEVERAL ANCIENT CHINESE MUSIC** manuscripts have been discovered by the Library of Congress by Dr. Philip T. Z. Sze, a nephew of the Chinese Minister. Among them is the "Shi King," or book of odes, a book of ballads composed between the reign of the Great Yu and the beginning of the sixth century B. C. It is said that Confucius held these odes in such esteem that he advised his son that, until he had learned them, he was not prepared for the

**A BEETHOVEN PRIZE** of ten thousand gold marks (over thousand five hundred dollars) has been founded by the State of Prussia, to be awarded annually to the most outstanding young composer of the country of European birth.

**MOZART'S "COSI FAN TUTTE"** ("So Do All"), after three weeks at the Kingsway Theater of London, has been transferred to the Court Theater. Produced by a very small company, it has proved four things: that opera can be given cheaply; that the finest of translations is possible; that the singers and actors who can cope successfully with these things; and that there is a public for 'chamber opera,' or opera on a small scale.

### COMPETITIONS

A \$1000 PRIZE for a Composition for Organ and Orchestral is offered by the National Association of Organists, through the generosity of the Organists' Committee. Contest closes December 1, 1927. Particulars from the National Association of Organists, Wanamaker Auditorium, New York City.

FOR A STRING QUARTET, a prize of one thousand dollars is offered by the Community Music Association of Santa Barbara, California. Contest closes February 15, 1928. Particulars from Community Music Association, Santa Barbara, California, U. S. A.

A PRIZE OF FIVE HUNDRED DOLLARS for a male chorus is offered by the Associated Glee Clubs of America. The competition closes December 1, 1927. Particulars may be had from the Secretary of the sponsoring organization, 113 West 57th Street, New York City.

A PRIZE OF ONE THOUSAND DOLLARS, for a sacred or secular cantata, is offered by the Friends of Music Society. The contest closes November 1, 1927. Full particulars may be had from Richard Copley, 10 East Forty-third Street, New York City.

A FIRST PRIZE OF \$5000, A SECOND PRIZE OF \$3000, AND A THIRD PRIZE OF \$2000 are offered by the Musical Fund Society, of Philadelphia, for compositions in chamber music form. The competition closes December 31, 1927. Particulars may be had from the Musical Fund Society, 407 Sansom Street, Philadelphia, Pennsylvania.

PRIZES OF \$1000 for a Suite or Tone Poem for small orchestra, \$1000 to be divided as first and second prizes for librettists and composers of two cantatas introducing French-Canadian chansons populaires, \$500 for a Suite for String Quartet, \$250 for a group of arrangements of French chansons populaires for male voices and \$250 for a group of chansons populaires arranged for mixed voices are offered by E. W. Beatty, President of the Canadian-Pacific Railway, Montreal, to whom application may be made for further particulars. The last two items are confined to Canadian composers; the first three are open to all.

PRIZES TOTALING \$17,500 are offered by the Atwater Kent Foundation, to assist "undiscovered" singers to a higher musical education. This training is to be furnished in an American conservatory (congratulations to the founder!) and full particulars may be had by addressing the Atwater Kent Foundation, Philadelphia, Pennsylvania. State auditions are to be held in the early fall.

TWENTY THOUSAND DOLLARS IN PRIZES, with a Grand Prize of Ten Thousand Dollars, are offered in an international contest, to be instituted in connection with the observance of the Centenary, in 1928, of the death of Franz Schubert. The offer is for the finishing of the master's "Unfinished Symphony." The competition closes in July, 1928, and particulars may be had from the secretary of the Society of the Friends of Music, Miss Helen Love, 1 West Thirty-fourth Street, New York City.

THE SOCIETY FOR THE ADVANCEMENT OF SYNAGOGUE MUSIC offers a Prize of Five Hundred Dollars for a new setting of "Adon Olam" ("The Lord of All"), a liturgical poem in the Jewish Prayer Book. Particulars from Cantor Reuben R. Rinder, Temple Emanu-El, Arguello Boulevard and Lake Street, San Francisco, California.

THE PADEREWSKI PRIZES of one thousand dollars for the best orchestral work and five hundred dollars for the best piece of chamber music, by an American-born composer or one born abroad of American parents, are again open for competition. The competition closes March 1, 1928. Further information from Mrs. Elizabeth C. Allen, 296 Huntington Avenue, Boston, Massachusetts.

## Melba's Repertoire



Madame Melba

A report from Australia giving Melba's concert repertoire states that during the last ten years the songs she sung the most are "Willow Song" and "Ave Maria" from Verdi's "Otello"; Mimi's "Addio" from "La Boheme"; two arias from "Nozze di Figaro"; "Annie Laurie," "Comin' Thro' the Rye," and "By the Waters of Minnetonka."

"BY THE WATERS OF MINNETONKA" seems to be taking on the character of "Annie Laurie," "Comin' Thro' the Rye," and "The Old Folks at Home." In other words, it is the kind of a song that audiences are so eager to hear that they start in to applaud the moment they hear the first notes of the accompaniment. Mr. Lieurance has produced a very notable work in this this increasingly popular number.

### "BY THE WATERS OF MINNETONKA"

Published for

- |                                       |                        |                 |
|---------------------------------------|------------------------|-----------------|
| VOCAL SOLO—CONCERT EDITION—HIGH VOICE | Catalog No. 14561      | Price, 60 cents |
| VOCAL SOLO—CONCERT EDITION—LOW VOICE  | Catalog No. 12125      | Price, 60 cents |
| VOCAL SOLO—RECITAL EDITION—HIGH VOICE | (Easier Accompaniment) |                 |
| Catalog No. 17550                     | Price, 60 cents        |                 |
| VOCAL SOLO—RECITAL EDITION—LOW VOICE  | Catalog No. 17446      | Price, 60 cents |
| VOCAL DUET—                           | Catalog No. 16383      | Price, 60 cents |
| PIANO SOLO—                           | Catalog No. 12927      | Price, 40 cents |
| PIANO SOLO—CONCERT EDITION—           | Catalog No. 22912      | Price, 60 cents |
| VIOLIN AND PIANO—                     | Catalog No. 15218      | Price, 60 cents |
| CELLO AND PIANO—                      | Catalog No. 16048      | Price, 60 cents |
| MIXED VOICES—                         | Catalog No. 15565      | Price, 12 cents |
| THREE PART CHORUS—WOMEN'S VOICES—     | Catalog No. 20016      | Price, 12 cents |
| MEN'S VOICES—                         | Catalog No. 20059      | Price, 12 cents |
| TWO PART CHORUS (WITH VIOLIN OB.)     | Catalog No. 20207      | Price, 12 cents |



Thurlow Lieurance

Published  
by

THEODORE  
PRESSER  
CO.

1712-1714

CHESTNUT STREET  
PHILADELPHIA, PA.

## The ETUDE RADIO HOURS

JOHN BARNES WELLS

Well-Known Lyric Tenor and Composer

Will be the Feature Artist

of the

OCTOBER EASTERN  
ETUDE RADIO HOUR

WIP

(GIMBEL BROTHERS, PHILADELPHIA, PA.)

at 8.15 Eastern Standard Time

TUESDAY, OCTOBER ELEVENTH

Be Sure to Reserve this  
Date for This Excellent Program

LET US KNOW WHICH NUMBER YOU LIKE  
BEST AFTER HEARING MR. WELLS' PROGRAM.



JOHN BARNES WELLS

ETUDE RADIO  
HOURS

Resumed in October  
SECOND TUESDAY of  
EVERY MONTH  
WIP - PHILA., PA.  
8.15 Eastern Standard Time  
THIRD TUESDAY of  
EVERY MONTH  
WLS - CHICAGO, ILL.  
(Sears-Roebuck Found.)  
7 P. M. Central Time  
Under Direction of  
D. A. Clippinger

## Teachers!

Let us send to You  
Without Cost Book-  
lets and Lists giving  
information upon  
the

MOST  
EXTENSIVELY  
USED  
TEACHING  
MATERIALS

Every Teacher will  
find this Information  
Valuable and  
Helpful

JUST ASK US FOR OUR "BOOK-  
LETS AND LISTS GIVING IN-  
FORMATION UPON THE MOST  
EXTENSIVELY USED TEACH-  
ING MATERIALS" AND IF  
THERE ARE ANY PARTICULAR  
TEACHING PROBLEMS NOW  
CONFRONTING YOU DO NOT  
HESITATE TO ASK FOR OUR  
SUGGESTIONS SOLVING THOSE  
PROBLEMS.

Always Remember  
that the Theodore  
Presser Co. Stands  
Ready to Give the  
Teacher Every  
Possible Service

DURING THE PAST YEAR THOUSANDS OF  
DOLLARS HAVE BEEN EXPENDED IMPROVING  
FACILITIES FOR HANDLING ORDERS, IN-  
CREASING STOCK ROOMS AND OFFICE SPACE,  
AND IN SECURING THE VERY BEST IN-  
STRUMENTS TO MAKE OUR SERVICE TO  
TEACHERS SUPREMACY HELPFUL.

THEODORE  
PRESSER  
CO.

1712-1714 CHESTNUT ST.  
PHILADELPHIA, PA.





# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## Arrested and Fined

By Edna M. Schroeder

He was practicing his music lesson suddenly he found himself before a castle. He wandered around the grounds for quite a while admiring the architecture. At once, he saw a sign which read "Positively No Hunting or Fishing on these grounds." He was looking at this sign when two men came up who seized him and took him to the king. "Your majesty," they said, "we found your boy hunting and fishing on your grounds." "Oh, I wasn't fishing," laughed Eddie.

**POSITIVELY  
NO HUNTING OR  
Fishing on these  
grounds.**

"What are you doing here?" commanded the king. "What are you playing when you caught him?" "I wasn't playing, your majesty; he was practicing." "He is even worse than I thought," said the king angrily and frowning darkly. "What were you practicing?" "I was practicing, keeping his eyes on Eddie all the time. 'My music lesson.' Eddie was frightened he could hardly answer. 'Oh, of course, you silly boy,' the king said more kindly this time; 'what were you doing on my grounds practicing music?' 'I'm the king of music,' Eddie, noticing Eddie's puzzled expression,

"What are you doing here?" asked Eddie, hardly believing his ears. "I was practicing," answered the king; "but we must get down to business again. Eddie, were you fishing for notes, were you not?" "Yes, yes," admitted Eddie. "Do you realize the seriousness of the offense?" he laughed. "But the piece was too long," he protested. "The king rapped for order. 'Now practice or another week on the grounds,' he said gravely. 'I'll pay my fine,' answered Eddie. 'Practice slowly.'"

## Mary Anne's Visit with a Music Fairy

By Edna M. Schroeder

"I wish I were a little fairy," said Mary Anne one morning while she was practicing. "Why do you wish that?" asked a little brownie who was sitting on the violin bridge. "Because then I wouldn't have to practice, and I could play the hard pieces that are so beautiful."

"So that's it," answered the brownie. "You've never been to Musicland have you?" "No."

"I knew it. Would you like to visit a little music fairy?" "I'd love to!"

"Come with me, then." And almost before she realized it, Mary Anne was in Musicland.

They went up to a pretty flower-cottage and knocked on the door. A beautiful fairy in a pale green and violet flower-dress opened the door and invited them in. "But," she said, "I'll have to practice. You two can stay and listen if you care to, though."

"That's what we meant to do," answered the brownie. "I knew this was your golden hour."

"He's always teasing me because I call it that; but I love to practice, don't you?" laughed the fairy.

Mary Anne pretended not to hear, because she didn't want to answer that question especially.

"Play us a piece before you practice, won't you?" begged Mary Anne.

The fairy smiled and didn't wait to be coaxed. Fairies never do.

Mary Anne looked surprised and a little disappointed when she saw that the piece the fairy had chosen was a "beginner's" piece; but her attitude soon changed when the fairy began to play.

"What a beautiful tone!" she exclaimed, before the fairy had played the first "sentence." "I wish I could play with such a good tone. How can you do it?"

"Because I want to, mostly," answered the fairy. "I practice 'open' strings and scales though, too, every single day. My teacher didn't give me anything but 'open' string bowings and easy scale studies for so long that it wouldn't be natural for me not to practice them now. And you'd be surprised how much they help me in my other music too."

"Scales are really pretty when some people play them," hinted the brownie. "Always teasing! Well, all right." She played through her scales in first position, correctly and very well indeed.

"How pretty and even your scales sound, don't they? I wish mine were as even as yours."

"They are the same scales exactly, and I had to practice them just as much as any little girl or boy ever did. I'm sure of that," said the little fairy, kissing her violin, she loved it so. "But really, I must practice now."

"I didn't know that fairies had to practice until I met you," said Mary Anne. "I've learned lots of things today. I'm going home to practice my scales and 'easy' pieces until I can play them as well as you do. I'll remember the 'open' string bowing exercises, too, because I want to have a good tone like yours."

## Club Corner

DEAR JUNIOR ETUDE:

Miss Roxy Aubel, music supervisor of Hastings, Nebraska Junior High School, has organized a Harmonica Band.

They have played for many kinds of gatherings and occasionally over the radio. The

harmonicas are in the key of "C." We are enclosing a picture of our club.

From your friend,

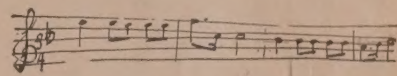
C. O. RICHARDSON,  
1145 E Street, Lincoln, Nebraska.



One, two,  
Three, four,  
Five, six,  
Seven, eight,  
Counting's not  
A bit of good,  
Unless I do  
It straight.

## ??? Ask Another ???

1. What is a minuet?
2. How is the 'cello tuned?
3. What is a six-four chord?
4. What is meant by dynamics?
5. What is modulation?
6. When was Brahms born?
7. Who wrote the symphony "From the New World"?
8. What does *dolce* mean?
9. What is the signature of the key of D sharp minor?
10. What melody is this?



(Answers will appear next month.)

## Answers to Last Month's Questions

1. The English horn is a wood instrument, taking the part of the alto oboe.
2. Rossini wrote "William Tell."
3. *Senza ritardando* means without retard.
4. Wagner died in 1883.
5. Enharmonic change means changing the letter names of tones but not changing the pitch, as from C sharp to D flat.
6. The national anthem of France is *La Marseillaise*.
7. An interval is the distance in pitch between two tones.
8. Liszt was a Hungarian.
9. A triplet is a group of three notes of equal time value, caused by dividing a beat or a part of a beat into three, instead of the usual two notes of the next smaller value.
10. The melody is Schubert's *Serenade*.

## September Anniversaries

ANNIVERSARIES of the following musicians are celebrated this month. Perhaps some of you can honor their days by playing some of their compositions at your September club meetings. You might also look up some interesting details from their biographies.

September first, Engelbert Humperdinck was born in Germany, 1854.

September fourth, Edvard Grieg died in Bergen, Norway, 1907.

September fifth, Giacomo Meyerbeer was born in Berlin, 1791.

September eighth, Anton Dvořák, composer of "The New World Symphony," was born in Bohemia, 1841.

September twelfth, Jean Philippe Rameau died in Paris, 1764.

September twenty-fourth, Vincenzo Bellini, (Italian opera composer) died in France, 1835.

September twenty-fifth, Jean Philippe Rameau, was born in Dijon, France, 1683.

September twenty-seventh, Engelbert Humperdinck, composer of the opera "Hansel and Gretel," died in Germany, 1921.

## Evolution of a Composer

Schumann  
Haydn  
Wagner  
Giordani  
Bizet  
Mendelssohn



# The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

## CHOIR MASTER'S GUIDE FOR NOVEMBER, 1927

### SUNDAY MORNING, November 6

#### PRELUDE

Organ: Sea Gardens. *Cooke-Mansfield*  
Piano: Elegy. *Drigo*  
Te Deum. *Stephens*

#### ANTHEMS

(a) Fear Not. *Hosmer*  
(b) Near Thy Side. *Pike*

#### OFFERTORY

Search Me, O God. *Neidlinger*  
(Duet for S. and B.)

#### POSTLUDE

Organ: March in C. *Read*  
Piano: O Sanctissima. *Thomas*

### SUNDAY EVENING, November 6

#### PRELUDE

Organ: A Song in the Night. *Sheppard*  
Piano: Ave Maria. *Schubert-Heller*  
Magnificat and Nunc Dimittis. *Terry*

#### ANTHEMS

(a) On Our Way Rejoicing. *Stults*  
(b) Thro' the Day. *Orem*

#### OFFERTORY

Be Still. *Wooler*  
(A. Solo)

#### POSTLUDE

Organ: March in G. *Smart*  
Piano: Marche Religieuse. *Gillette*

### SUNDAY MORNING, November 13

#### PRELUDE

Organ: Elegy. *Lacey*  
Piano: Andantino in D Flat. *Lemare*

#### ANTHEMS

(a) The World's Prayer. *Cadman*  
(b) O Love the Lord. *Gordon B. Nevin*

#### OFFERTORY

O Lord Most Mighty. *Wooler*  
(T. Solo)

#### POSTLUDE

Organ: Allegro Pomposo. *Lacey*  
Piano: Triumphant March. *Jensen*

### SUNDAY EVENING, November 13

#### PRELUDE

Organ: In the Starlight. *Kohlmann*  
Piano: Creator's Hymn. *Beethoven*

#### ANTHEMS

(a) Just as I Am. *Neidlinger*  
(b) Saviour, Breathe an Evening Blessing. *Gordon B. Nevin*

#### OFFERTORY

Cradle Song. *Retting*  
(Violin, with Piano or Organ Accept.)

#### POSTLUDE

Organ: Marche Moderne. *Lemare*  
Piano: March. *Camp*

### SUNDAY MORNING, November 20

#### PRELUDE

Organ: Andante Cantabile. *Widor*  
Piano: Canzonetta. *Meyer-Olbersleben*

#### ANTHEMS

(a) While the Earth Remaineth. *Tours*  
(b) And God Said, Let the Earth Simper. *Simper*

#### OFFERTORY

His Almighty Hand. *Hamblen*  
(B. Solo)

#### POSTLUDE

Organ: Pièce Héroïque. *Diggle*  
Piano: Marche de Fête. *Barrell*

### SUNDAY EVENING, November 20

#### PRELUDE

Organ: The Bells of Aberdovey. *Stewart*  
Piano: O Thou Sublime, Sweet Evening Star. *Wagner-Lange*

#### ANTHEMS

(a) O Praise the Lord. *Stults*  
(b) Lord of the Harvest. *Brackett*

#### OFFERTORY

Christ, When Glory Fills the Skies. *Lansing*  
(Duet for S. and T.)

#### POSTLUDE

Organ: Postlude. *Chopin-Gaul*  
Piano: Marcia Fantastica. *Bargiel*

### SUNDAY MORNING, November 27

#### PRELUDE

Organ: Sabbath Calm. *Christiani*  
Piano: Farewell to the Piano. *Beethoven-Sartorio*

#### ANTHEMS

(a) Jesus, Meek and Gentle. *Barnes*  
(b) Be Thou, O God, Exalted. *Mercadante*

#### OFFERTORY

God's Hand. *Josef Hofmann*  
(S. Solo)

#### POSTLUDE

Organ: Duke Street. *Hatton*  
Piano: Theme from *Symphonie Pathétique*. *Tschaikowsky*

### SUNDAY EVENING, November 27

#### PRELUDE

Organ: Nocturne. *Krzyzanowski*  
Piano: Forest Chapel. *Jensen*

#### ANTHEMS

(a) A Strong Castle Is Our God. *Luther*  
(b) The Lord Be With Us. *Haydn*

#### OFFERTORY

O Love That Will Not Let Me Go. *Shenk*

#### POSTLUDE

Organ: Epilogue. *Gillette*  
Piano: Alla Marcia. *Schytte*

## ALBUM OF TRANSCRIPTIONS FOR THE PIPE ORGAN

By H. J. STEWART

Masterly arrangements of compositions by celebrated composers and an interesting, original sonata, in four movements, that is being played by the foremost concert artists.

Price, \$2.00

THEODORE PRESSER CO., 1712 Chestnut St., PHILADELPHIA, PA.

**ZABEL BROTHERS CO. INC.**  
**MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS**

Send for  
**ITEMIZED PRICE LIST**  
Write to us about anything in this Line  
The Music Supplement of this Magazine is Printed by Us

**Fifth St. and Columbia Ave., PHILADELPHIA, PA.**

Please mention THE ETUDE when addressing our advertisers.

## JUNIOR ETUDE—Continued

### Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Military Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of September. Names of prize winners and their contributions will be published in the issue for December.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

### CHURCH MUSIC

(Prize Winner)

Music in general is a God-given gift. If music is so highly esteemed and perfected on earth, how must it be in heaven? Church music in the first place is solemn. Church music adapts itself to the ecclesiastical year. During Lent the music is more solemn and doleful, and at Eastertide it is more or less glorious. At Christmas it is joyful in accordance with the joy the angels brought on that glorious Eve many years ago.

Music in church has done very much towards making people feel more reverent and devout in church. It also induces them to pray, and with more devotion than they would have were there no music in church.

The most important part of church music is that it gives glory to God; and, secondly, it is prayer to Him.

CATHERINE LANOLL (Age 14), Illinois.

### CHURCH MUSIC

(Prize Winner)

Church music is, according to my opinion, one of the grandest and most important phases of musical history. It is deeply religious, yet sentimental and emotional. It causes more loving and passionate hopes and desires than any other form of music. But, besides its ardent sentimental powers, it is also soothing and comforting. In church people are full of reverence and hence are more inclined to be enthralled by the music. Of all music, church music is the only kind to which the entire spirit is given; for in concerts, operas or any other musical entertainment, we are more conscious of our companions. In church, the entire body and soul and heart and spirit are captivated by the music.

MELDGITHA WEBER (Age 13), Wisconsin.

### Club Corner

DEAR JUNIOR ETUDE:

I belong to a music club which is called the "Treble Clef Club." It is federated and I am the president. We meet at our teacher's house every Saturday morning and have minutes, roll call, old and new business, program and lesson. The lesson consists of major and minor chords, triads and other more advanced subjects. We have an open meeting every month and a party in every month that has five Saturdays.

From your friend,  
ALICE HALL (Age 9),  
New Mexico.

DEAR JUNIOR ETUDE:

We have gotten up a small club called the "Music Lovers Club." We make music scrap books and are going to give a prize for the best one. We each tell the life of some musician and then play one of his pieces. Each week we have a small recital in which any one takes part. Our club pin is a small silver baby grand piano. In order to win this pin we must play any scale asked for. Our dues are only two cents a week.

From your friend,  
MARION POWELL (Age 13),  
New York.

DEAR JUNIOR ETUDE:

I am thinking of starting a musical club and would like some information.

From your friend,  
DONALD SEYMOUR GREEN,  
300 West Walnut Street,  
Lamar, Colorado.

(N. B. For various reasons the JUNIOR ETUDE does not often print addresses in the Letter Box or Club Corner; but once in a while it makes an exception; so if any one has something to tell of interest, write to Donald and help to get his club started.)

### Puzzle Corner

### Musical Deletions

By E. Mendes

- 1—Take E away from an animal I'm found in a page of music.
- 2—Take R away from a metal I'm found in a page of music.
- 3—Take O away from "to drift on surface," and I'm found on a page of music.
- 4—Take C away from the summit of a hill, and I'm found in a page of music.
- 5—Take M away from to shake. I'm found in a page of music.
- 6—Take T away from a crevice I'm found in a page of music.

### Answers to April Puzzle

- 1, Tranquillo; 2, Stringendo; 3, Cresce; 4, Tempo; 5, Allegretto; 6, Rallentando; 7, Glissando; 8, Rhythm; 9, Harmonies; Cantabile.

### Prize Winners for April Puzzle

Dorothy Bruns (Age 11), Oregon.  
Victoria Ritzk (Age 11), Florida.  
Frances O. Hayes (Age 12), Maine.

### Honorable Mention for April Puzzle

Elizabeth Chaplinski, Lola Morrissey, M. Schaefer, Simonne Forest, Rylli H. Wright, Antoinette Anness, Robert N. Velve Fifield, Ellen Flick, Genevieve H. Gaard, Joan Speller, Catherine E. De Janet Laughran, Jean Orendorff, Jose Raskob, Phyllis Bosence, Jean Ronald Mimmye Matthews, Alice Finn, Mary K. Ethel Keeble, Florence Schuck, Ray Kanyuck, Clara A. Tull, Florence I. Mary Freeman, Grace Kallness, Dora Caroline Woodruff, Elizabeth Call Eleanor Bearce, Helen DeZurik, Helen E.

### Honorable Mention for April Essay

Wilfred Davidson, Lucille Massey, Elsie Forbes, Violet Baxter, Irene Birming, Ethel Keeble, Mary Keeble, Mary Mar Crim, Dorothy Burns, Roger J. Altman, Vachon, Georgia Howard, Arline Wagner, C. Smythe, Cleo Evans, Lillian Gummie, Mary Louise Helmech, Marjorie La Miriam Gold, Doris Poole, Elizabeth G. Hulda Zwonitzer, Betty Snow, Robert N. Leona Thompson, Ethel Kurkjian, Cath. E. Delsher, Roberta Mauskly, Gladys Sch. Elizabeth James, Edna Clancey.

### CHURCH MUSIC

(Prize Winner)

Church music! The very words themselves denote love, gentleness, sweetness and peace. In the church that I attend the choir of boys and girls who accompany the sweet tones of the organ. When their rise in praise of the "Supreme Being," music fills the soul with a longing to a better life. A large number of hymns sung in church, but of them all I like the one sung especially at Christmas and called "Adeste Fidelis." Its tone sweet, pure and beautiful; and you feel desire to raise your own voice also. Church music is one of the most beautiful forms of music; and we must not forget that the musicians, such as Bach, Beethoven, Haydn and Mozart, wrote wonderful conditions for use in church.

KENNETH EVANS (Age 13), Illinois.

**Sir Edward Elgar**  
one of the best known composers of England was born in 1857 and is still living. His music "Pomp and Circumstance" is very stirring and one of his best known works.

Property of  
Etude Portrait Sales



# LOOK! YOUR LAST CHANCE

To Secure Just the Magazines YOU Want With  
**THE ETUDE MUSIC MAGAZINE at the GREATEST SAVINGS OF  
THE YEAR. YOU Can't Afford to Miss This Offer! ORDER NOW!**

**THESE BARGAIN PRICES GOOD ONLY UNTIL NOVEMBER 10th**



ETUDE MUSIC MAGAZINE...	\$2.00	Both
McCALL'S .....	1.00	
		<b>\$2.10</b>
Regular Price .....	\$3.00	Save 90c

ETUDE MUSIC MAGAZINE...	\$2.00	Both
DELINEATOR .....	2.50	
		<b>\$3.50</b>
Regular Price .....	\$4.50	Save \$1.00

ETUDE MUSIC MAGAZINE...	\$2.00	Both
MODERN PRISCILLA .....	2.00	
		<b>\$3.00</b>
Regular Price .....	\$4.00	Save \$1.00

ETUDE MUSIC MAGAZINE...	\$2.00	Both
FASHIONABLE DRESS .....	3.00	
		<b>\$3.75</b>
Regular Price .....	\$5.00	Save \$1.25

ETUDE MUSIC MAGAZINE...	\$2.00	Both
THE AMERICAN BOY .....	2.00	
		<b>\$2.75</b>
Regular Price .....	\$4.00	Save \$1.25

ETUDE MUSIC MAGAZINE...	\$2.00	Both
GOLDEN BOOK .....	3.00	
		<b>\$4.10</b>
Regular Price .....	\$5.00	Save 90c

ETUDE MUSIC MAGAZINE...	\$2.00	Both
FARM & FIRESIDE .....	.25	
		<b>\$2.10</b>
Regular Price .....	\$2.25	Save 15c

ETUDE MUSIC MAGAZINE...	\$2.00	Both
CHILD LIFE .....	3.00	
		<b>\$3.75</b>
Regular Price .....	\$5.00	Save \$1.25

ETUDE MUSIC MAGAZINE...	\$2.00	Both
COLLIER'S NAT'L WEEKLY... (52 issues) .....	2.00	
		<b>\$3.25</b>
Regular Price .....	\$4.00	Save 75c

ETUDE MUSIC MAGAZINE...	\$2.00	Both
HYGEIA .....	3.00	
		<b>\$3.50</b>
Regular Price .....	\$5.00	Save \$1.50

ETUDE MUSIC MAGAZINE...	\$2.00	Both
WOMAN'S HOME COMPANION. 1.00		
		<b>\$2.65</b>
Regular Price .....	\$3.00	Save 35c

ETUDE MUSIC MAGAZINE...	\$2.00	Both
YOUTH'S COMPANION .....	2.00	
		<b>\$3.25</b>
Regular Price .....	\$4.00	Save 75c

ETUDE MUSIC MAGAZINE...	\$2.00	Both
AMERICAN .....	2.50	
		<b>\$4.10</b>
Regular Price .....	\$4.50	Save 40c

ETUDE MUSIC MAGAZINE...	\$2.00	Both
CHRISTIAN HERALD .....	2.00	
		<b>\$2.85</b>
(52 issues)		
Regular Price .....	\$4.00	Save \$1.15

ETUDE MUSIC MAGAZINE...	\$2.00	Both
BETTER HOMES & GARDENS. .60		
		<b>\$2.10</b>
Regular Price .....	\$2.60	Save 50c

ETUDE MUSIC MAGAZINE...	\$2.00	Both
REVIEW OF REVIEWS .....	4.00	
		<b>\$4.35</b>
Regular Price .....	\$6.00	Save \$1.65

ETUDE MUSIC MAGAZINE...	\$2.00	Both
JUNIOR HOME MAGAZINE... 2.50		
		<b>\$3.25</b>
Regular Price .....	\$4.50	Save \$1.25

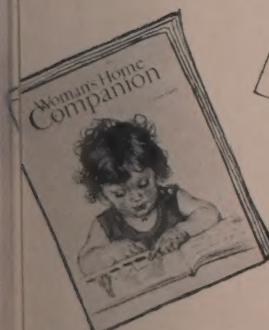
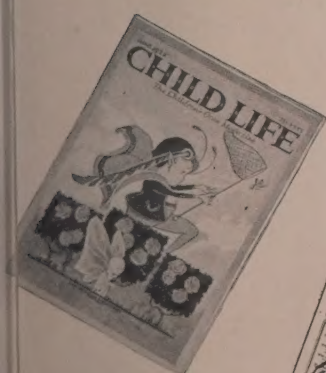
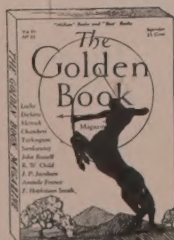
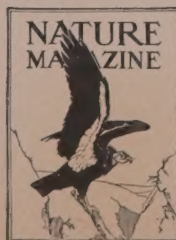
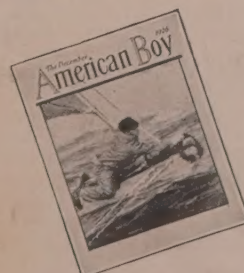
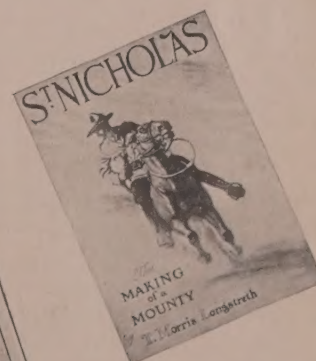
ETUDE MUSIC MAGAZINE...	\$2.00	Both
PATHFINDER (52 Issues).... 1.00		
		<b>\$2.10</b>
Regular Price .....	\$3.00	Save 90c

ETUDE MUSIC MAGAZINE...	\$2.00	Both
PEOPLE'S HOME JOURNAL... .50		
		<b>\$2.10</b>
Regular Price .....	\$2.50	Save 40c

ETUDE MUSIC MAGAZINE...	\$2.00	Both
NATURE MAGAZINE .....	3.00	
		<b>\$4.00</b>
Regular Price .....	\$5.00	Save \$1.00

PRICES DO NOT INCLUDE CANADIAN OR FOREIGN POSTAGE

<b>ADD</b> {	\$1.50 for 1 year PICTORIAL REVIEW	}	<b>TO ANY CLUB LISTED</b>
	1.00 for 1 year LADIES HOME JOURNAL		
	2.00 for 1 year SATURDAY EVENING POST		
	1.00 for 3 years COUNTRY GENTLEMAN		



Write to us  
for prices  
on any  
magazines  
not listed.

Send all orders direct to  
**THE ETUDE MUSIC MAGAZINE**  
THE WORLD'S FINEST MUSIC LOVER'S JOURNAL  
**\$2.00 Yearly** ————— **Two Years \$3.50**  
**THEODORE PRESSER CO., Publishers**  
1712-14 Chestnut Street, Philadelphia, Pa.

**Music Lovers  
Attention!**  
Take subscrip-  
tions for ETUDE  
and add to your  
income. Send  
postcard for par-  
ticulars.



The world's great music is on Victor Red Seal Records

Danse Chinoise

That you may hear good music when you will...

Music has colors. It may burn with every hue upon the painter's palette. And in the *Nutcracker Suite*, Tchaikowsky has used them all—the gorgeous golds and scarlets of Pekin; the rich designs of oriental fabrics; shapes, sights and odors as of living flowers; vivid chromatic fantasies from Russia. . . . No music ever written has caught more of the feeling of the designer's art than this extraordinary ballet.

The *Nutcracker Suite* has been recorded in its entirety upon three double-face Red Seal Records (6615-6616-6617) by Leopold Stokowski and the Philadelphia Symphony Orchestra. Their interpretation, already familiar to thousands of concert-goers, is brilliant and imaginative. It

should be in every home where good music is known and appreciated. Yet it is only one of many beautiful recordings waiting to delight you.

The world's greatest music, the most eminent artists and orchestras, are yours on Victor Red Seal Records. No matter where you live, they bring into your home the best of the concert platform and the operatic stage. Their music, recorded by the new Orthophonic method, is wonderfully pure in tone, incredibly realistic! . . . Write today for the illustrated booklet, "*A Musical Galaxy*," with foreword by Leopold Stokowski—a commentary on six of the greatest moments in music. It is yours for the asking.

VICTOR TALKING MACHINE COMPANY, CAMDEN, N. J., U. S. A.

VICTOR *Red Seal* RECORDS

